

# EDUCATION IN FEELING AND PURPOSE

[As in the compilation THE RADIX, VOLUME 1, 1992]

Charles R. Kelley

This monograph has introduced English-speaking readers to Radix Education since 1970, and remains the most comprehensive introduction today. The theory is correct, the perspective appropriate, but the practice and application of this knowledge has been developed and refined substantially. Original sections on concepts and on issues in Education in Feeling are omitted here. They were expanded and revised to appear in *Chuck Kelley's Radix Journal*, and the revised version is included in THE RADIX VOL. I compilation under RADIX FEELING WORK.

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## PREFACE TO THE REVISED (SECOND) EDITION (1974)

It has been more than four years since EDUCATION IN FEELING AND PURPOSE first appeared. The technique of "education in feeling" has changed only a little in this period. What has been needed most is a much fuller description of the concepts which underlie it. We work with the origins of feeling and expression in the body, with the processes of pulsation, charge, counterpulsation, armor, blocking, release and discharge. These concepts are now introduced on these pages.

To understand such concepts well, appropriate terminology is needed. What is it that pulsates and charges the body, that is blocked from discharge by muscular armor or discharges in orgasm or emotional release? It is not really feeling or emotion, though we speak of "emotional discharge." And it is not really energy or force, which are terms borrowed from physics. It is really a substratum from which energy and feeling are created and which forms the connecting link between the two. We conducted a search for a name, and a young woman student and member of our staff discovered the word *radix*. Radix is a word, now rare, that means the source, root, or primary cause. The term has gradually taken. I wish to thank Janet Goodrich for unearthing the word *radix*. We have even decided to change our name from the Interscience Research Institute, and the Interscience Work Shop as we are known in California, to The Radix Institute.

It will help the reader encountering the word *radix* for the first time to think *life force* or *life energy*. -- But he should remember that he is dealing with something more fundamental than physical energy or force, something that is the simultaneous root of subjective experience and of body expression and movement. The radix flow through the body produces feeling and movement. It is the radix that pulsates and charges the body, the radix flow that is blocked by the armor, the radix that is discharged in emotional release. At the Radix Institute, we do radix education and research with radix processes and radix devices. The discussion of "Concepts Underlying Education in Feeling" in Part B of this booklet should do much to clarify the term *radix* in the reader's mind.

This organization has been in existence since 1960. In the sixties I originated the term *neo-Reichian* to describe our work. The name suited us well, since what we did was firmly rooted in Reich's discoveries, but added many concepts and techniques that were my own. Now, however, the term *neo-Reichian* is being adopted by practitioners having only the most superficial understanding of, or skill in using, Reich's work. A handful of workshops can give a clever person enough knowledge to bring most people to deep emotional discharge, but not enough to enable him to supervise the systematic and progressive loosening of the body armor. By employing the radix terminology which is our own (and protected legally) we can distinctively identify Radix Institute teachers, who have received a minimum of two years of training, including classes, seminars, supervised practice teaching, and hundreds of hours of work on their own personal development, to equip them to do *radix neo-Reichian* work.

One reason for this revision also is to describe far-reaching changes in "education in purpose," which has evolved into something quite different than it was when this publication first appeared. Confrontation encounter has become secondary to other techniques in what we now call "feeling and self-direction" groups. The term self-direction better characterizes these groups to the new student than does purpose, although the latter is preferable for scientific explanation. The terms are used somewhat interchangeably here. A major new section towards the end is the detailed description of a self-direction group session. Comparison of this session with the

confrontation group described in the first edition of this monograph shows how the technique of "education in purpose" has evolved over the past four years.

I was asked in an interview lately what I considered to be the major significance of the work I have done. Revising this publication has led me to look at that question further. My most important scientific discovery is described on these pages. It is the origin of the muscular armor in human purposive activity. This is the answer to the mystery Reich pursued diligently but without success during the latter years of his life. This discovery has made it possible for me to understand and to place in a new perspective the distortion in feeling and emotional misery in man that is brought about by his radix block, and to begin to consciously develop techniques to remedy the problem it poses. These techniques are described on these pages.

I have incurred some new obligations in preparing this revised material. In the preface to the first edition, I acknowledged my indebtedness to Synanon for the adaptation of their confrontation encounter techniques to my "purpose" groups. Present "feeling and self-direction" groups also make use of techniques from several other sources, particularly from the work of Nathaniel Branden, from Fritz Perls' Gestalt Therapy, from Transactional Analysis, and from Harvey Jackin's Reevaluation Counseling. In each case the techniques have been modified and adapted to the context of the theory and concepts contained in these pages. I claim no expertise in any one of the areas from which I have borrowed. The most important single new development, the paired co-confidant technique, is my own.

I have learned that the proper use of the body techniques employed in radix "education in feeling" can profoundly deepen the emotional experience that takes place when any good conceptual approach is employed. The elaboration of this point, like the technical explanation of the "co-confidant" technique, must be delayed for another publication. Here they are described only through a full example of a group session.

Although the techniques of our "purpose" program are borrowed from many sources, and have changed radically in the few years of their existence, the objectives of the student are exactly what they were at the outset. The first of these is "to establish and sustain one's own direction in life." This we do not expect to change.

Charles R. Kelley  
Santa Monica, California  
March 1974

## PREFACE TO THE FIRST EDITION (1970)

This essay describes the theory and techniques of a new educational program which endeavors to develop and reconcile feeling and purpose within the student. The objective of the program is an opening of the capacity for deep spontaneous emotion, together with a growth in the ability to live purposively, i.e. to choose appropriate goals and to pursue them effectively. The concepts underlying this educational program break important new ground, and I would like to acknowledge my intellectual obligations in reaching them. I also wish to extend credit to those whose specific techniques are made use of.

My understanding of the nature of feeling and its role in human life was greatly expanded by D. H. Lawrence, who was not only a great writer but a fine intuitive psychologist, having extraordinary insight into the biology of consciousness. Specific understanding of the way in which feeling is rooted in the flow of energy in the body, and (especially) how it is blocked by chronic muscular contraction (the "armor") derives from Wilhelm Reich. Reich is the most important single influence in the development of the Interscience Intensive. The techniques of the Intensive are only in small part Reich's, but they were made possible by his monumental insight.

The marked similarity between the Bio-Energetic Analysis of Dr. Alexander Lowen and the Interscience Intensive derives principally but not entirely from the fact that Lowen and I were both students of Reich. Alexander Lowen has proved to be the most productive and innovative of Reich's students, and certain of the techniques originated by him and his colleague, Dr. John Pierrakos, have been adopted by us and contribute significantly to our work. I am gratified to note that some of the techniques from the Interscience Intensive are being incorporated into Bio-Energetic work as well.

The insight into the nature and relation of feeling and purpose expressed here is my own, the result of the convergence of two separate channels of my life. After Reich, I studied the biological basis of consciousness and the blocking of deep emotion in man by the chronic tensions Reich called the "muscular armor." As Reich had done, I struggled long and unsuccessfully with the problem of the origin of the muscular armor.<sup>1</sup> Simultaneously but separately, as an engineering psychologist and inventor, I studied the processes of manual and automatic control, both of which proved to be organized about future-oriented, goal directed, purposive behavior of men. This latter work is also presented fully elsewhere.<sup>2</sup> While working on the problem of control, I puzzled over the means by which an individual's consciousness, which I conceived of as a spontaneous energy-producing process, could achieve the control over itself expressed in volitional purposive activity.

It was while re-reading T. A. Ribot's great book, THE PSYCHOLOGY OF ATTENTION, that I suddenly realized that the mechanism of voluntary attention described by Ribot formed the origin of the muscular armor described by Reich. This insight was the germinal point of my understanding of the origin of armoring: the armor originates in the volitional control of the flow of energy underlying feeling. This point was also the germinal point of the scientific and educational work I have subsequently carried out on feeling and purpose through the Interscience Research Institute, a major part of which is described in this paper.

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<sup>1</sup> See especially the discussion, "The Riddle of Armoring," in Kelley, C. R., *Orgonomy Since the Death of Reich*. In ***The Creative Process***, Vol. V, July 1965, pp. 64-67.

<sup>2</sup> Kelley, C. R. **MANUAL AND AUTOMATIC CONTROL**. John Wiley & Sons, 1968.

There are two other important obligations in my work on purpose. Ayn Rand has played a similar role in my understanding of the role of purpose in human life as D. H. Lawrence has played in my understanding of feeling. Ayn Rand is the philosopher of purpose and its defender at a time when it has become a dirty word among intellectuals. Few have understood the significance of her task to the future of man.

The second obligation concerns the group technique used in the teaching of purpose. The Synanon "game" provided several of the features that I wanted for this end. The Interscience Confrontation borrows heavily from the Synanon "game." Although the "game" is not structured around the learning of purpose per se, I believe that the learning of purpose is the thing that happens in it that helps to convert dope fiends, alcoholics, prostitutes and criminals into effective, productive, moral human beings. Only time will tell if I have correctly interpreted the cause of Synanon's success and adapted features of their group interaction technique effectively in the quite different context of the Interscience Confrontation.

The essay is organized into four sections. Part I, "The Origin of Muscular Armoring," describes the conflict between feeling and purpose, and the origin of muscular armor in consequence of the misfiring of man's newly evolving capacity for purpose. Part II, "The Interscience Intensive," describes the techniques used in the opening and freeing of feeling. Part III, "Education in Purpose," discusses the role of purpose and techniques employed in teaching purpose, including the Interscience Confrontation. Part IV, "Reconciling Purpose and Feeling," deals then with the relation of feeling and purpose in the individual student, and with developing the student in such a way that purpose and feeling come to be used to increase and amplify rather than to contradict and nullify each other. This requires a decided change in both feeling and purpose as they ordinarily function in human life. This change is what "education in feeling and purpose" is really about, and forms the ultimate goal in the Interscience Work Shop's educational program.

C. R. Kelley  
Los Angeles  
1970

## EDUCATION IN FEELING AND PURPOSE

### A. The Origin of Muscular Armoring

Feeling and purpose are the underpinnings of human life. Feeling, raw feeling, is the most direct experience of that creative energy-producing process which is life. New energy appears in the living organism in the form of autonomous movements within and of the body, movements with direction and force, which are experienced psychologically as feelings having quality and intensity. This arising of feeling and movement is the creative life process in fundamental form, the underpinning of the whole range of animal experience and behavior. Thus it antedates and underlies not only the human capacity for conceptual consciousness but even the capacity of creatures low in the evolutionary scale for sensation and for memory. Feeling is the unrefined unspecialized form of animal consciousness.

Purpose, in the full sense of the word, is a function achieved by man alone in the animal kingdom. Purpose is the control by an individual of his own life over time to achieve a goal that he has selected. It is this final clause that distinguishes true purpose from goal-seeking behavior in general. Animals, including men, seek goals that are biologically or socially impressed upon them, but only a man is able to conceptualize possible goals, and from them choose that which he will seek as his own. Man alone in the animal kingdom has the ability to decide his own individual goals. It is this that makes purpose, in the full sense of the word, unique to man.

Purpose has provided man with extraordinary power, including power for his own undoing. It is the source of his great achievements and of his self-created misery and disasters. Human civilization, with all the good and the bad which the term includes, is the product of purposive men.

Goal-seeking entails the flow of the radix so as to maintain movement toward the goal in the face of alternative directions. When the goal is biologically determined, the attraction of the goal is automatic, and there is no conflict between the animal's feelings and its goal-seeking behavior. Thus the bird "feels like" building its nest or migrating or defending its territory, and does not need to "force" itself toward these instinctive ends. When goals are individually rather than species determined, however, the attraction of the goals cannot be built in. In man, the channeling toward a chosen goal of the radix flow which underlies feeling and movement is automatic. Conflict between feeling and purpose occurs often, so much that it becomes chronic. The common result of this conflict is a lasting block in the capacity to experience and express spontaneous deep feeling. The second common result is failure to develop the capacity to live purposively, either because of inability to choose appropriate long-range goals, or the inability to pursue such goals effectively after they are chosen, or both.

The capacity for purpose requires two distinct and distinctly human abilities:

1. Representational or symbolic thought: the ability to imagine situations or events removed in space and time. This makes it possible for man to imagine the future and to envision different possibilities, one of which he may select and establish as a goal.
2. Volition: The ability to channel one's energy in the direction of a future goal in the face of spontaneously attractive short-range alternative directions. This makes it possible to pursue long-range goals successfully.

Representational thought makes it possible for an individual to behave independently of what is present perceptually, to represent in consciousness what is removed in space or time. Man alone has this ability.<sup>1</sup> It permits him to conceive of the harvest when he plants the seeds, or of the winter snow when he stores the harvest and gathers fuel. Most individuals do not look ahead in this way. However, man is a social animal, and as long as a society is organized to direct the individual's energy appropriately to realize the goal, individuals within the society will function in a goal-directed way, following the lead of a few purposive men who established their society's goals.

Volition, the second component of purposive behavior, is essential to human goal-seeking, but not to the goal-seeking behavior of animals. The misfiring of purpose that has distorted and threatens to wipe out human civilization has as its basis the mechanism of volition.

Animals must organize their behavior around goals if they are to survive. Goal-seeking thus appears early in evolution, and is a prominent feature of animal behavior. The goals which animals seek have evolved with them, and are those which are appropriate to the survival of the species. Such goals are instinctively given, carried in the germ plasm. Each animal is thus impelled toward the same goals as its peers. There is no conflict and no volition involved in the movement toward such goals. A bird "feels like" building a nest, hatching its eggs, feeding its young, etc., and is, by its inherent nature, moved toward the particular goal-directed activities on which the survival of its species depends.

When goals are not instinctual, however, as with man, there is no automatic mechanism to channel the individual's energy toward the goal. Behavior incompatible with the goal is often strongly attractive. The goal orientation is then maintained only by the exercise of will, by volition. Volition is a negative process, a blocking of the flow of energy or awareness in directions other than toward the goal. It is a unique turning back of the radix on itself for the purpose of control, a holding and tensing of the body. It is accomplished by muscular tensions that dam any flow of energy away from the goal, preventing the orientation of the organism in another direction. The muscular effort required for voluntary attention is considered by Ribot, who also noted the special role breathing played:<sup>2</sup>

"... every act of volition acts only upon muscles and through muscles, ...." (p. 43; emphasis Ribot's)

"... voluntary attention is always accompanied by a feeling of effort ...." (p. 56)

"... with all persons and in all cases there are modifications in the rhythm of respiration." (p. 61)

"... what is the origin of the feeling of effort in attention, and what does it mean? .... It depends on the quantity and quality of muscular contractions,...." (p. 62)

The reason voluntary attention is such an effort is that it involves a conflict of impulses. Long-range goals are attainable only when the attraction of short-range satisfactions incompatible with the goal can be successfully resisted.

When a long-range goal requires a protracted and difficult effort, the muscular tensions required to sustain the direction toward it tend to become ingrained and chronic, so that they cannot be relaxed at will. The organism then finds itself in a continuing state of conflict, for the

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<sup>1</sup> This point is discussed most effectively in the first chapters of Susanne Langer's PHILOSOPHY IN A NEW KEY. Mentor, 1942"

<sup>2</sup> Ribot, T. A. THE PSYCHOLOGY OF ATTENTION. Marcell Rodd, 1946. (1890 translation)

chronic tensions block the radix flow underlying spontaneous natural impulses. The individual suffers a loss in his ability to experience and express deep feeling; he cannot relax his conscious control and surrender to the spontaneous flow of radix which underlies feeling. His feelings become limited and the quality of feeling distorted. This is exactly the situation of a majority of civilized mankind.

The chronic muscular tensions that afflict civilized man were discovered clinically by Wilhelm Reich. Reich, noting that chronic tensions served to block the radix flow underlying strong emotion, and so to "protect" the individual from his own strong feelings, termed them "muscular armor". Virtually all civilized men are affected by "muscular armor" to some extent, some much more severely than others. Reich observed the nature of muscular armoring faithfully and noted in great clinical detail how it served to block the radix flow in his patients, and hence limit and distort their experience and expression of feeling. Reich's elucidation of the nature and function of muscular armor is perhaps the most important discovery of our time about the relation of mind and body.

However, Reich never discovered the origin of the muscular armor; to him it was an inexplicable anomaly of the animal man, about which he puzzled unsuccessfully much of the latter portion of his life. Without understanding that the armor arises as the mechanism of volition in human goal-seeking activity, the chronic tensions which are the armor appear only as a strange arid twisted stroke of nature that perverts natural feeling, stiffens and reduces life in the armored body, and destroys the unity and capacity for joy in the armored individual's emotional life. This is all true, but it is only half the truth. The capacity to block the flow of the radix by muscular tension is a life function underlying human purposive activity. Man's unique capacity to control physical nature, to modify (in fact, to create) his physical environment, to plan and organize his life around long-range goals and carry out his plan, to conceptualize the future and work to bring about that which he conceived of and chose, -- this is purposive activity. Only man of all the animals can behave purposively and, as Reich noted, only man is armored.

Man has become armored en masse, has come to severely block the radix processes which underlie feeling, as a consequence of the imperfect functioning of purpose. This block is expressed in the chronic muscular tensions involved in voluntary attention which Reich called the "armor." The chronic blocking of the radix by these tensions not only permits voluntary control of attention, however. It also limits and distorts man's capacity for feeling, because feeling arises with movement of the radix in the body. Chronic muscular tensions inhibit the flow of the radix, hence impede the production of feeling and distort the feeling quality. This is most true of the fundamental emotions which are rooted in powerful large flows of the radix. The society created by armored men expresses their distortions of feeling; society has developed its institutions around the fearful, constricted, and too often anti-life values of armored men.

The evolution of purpose involves three stages: 1) biological determination of one's goals (instinct), 2) social determination of one's goals, and 3) individual determination of one's goals. The early human animal evolved away from instinctively programmed goal-seeking behavior toward the greater flexibility and freedom of learned (and so modifiable) behavior. As this occurred, the goals men worked for had to evolve socially rather than biologically. The power of goal-seeking behavior is such that individuals and groups able to work effectively towards long-range goals assumed the dominant role in human history. Others were attracted or coerced into their service. Technology, industrialization, and the specialization of labor brought a new form of work, with great increases in productivity. Populations burgeoned, supported by this work. Whether or not the individuals understood the social necessity for work or the function of their job, long hours of tedious work was virtually mandatory for most people. Sustained willpower in the service of socially determined objectives, and the crushing of spontaneous feelings and behavior became required for the average person's existence. Armor is the



mechanism of the will, and this second stage in the evolution of purpose is the stage of armored man. This is the stage human society is in today.

Armor as a mass development is thus not the result of purpose per se, but of purpose in an early and partial form. The compulsive struggling for goals that are not really the individual's own, that have instead been impressed on him by others, without being clearly understood, is the most deadening armor-producing form of goal seeking. Most people's lives consist of the daily performance of tasks, the significance of which is unclear to them. They go to school, work, raise their families and die without really understanding why they do what they do. In their work they perform a small specialized task over and over, with little grasp of its significance in the total long-range context of their society. The goals which govern the central expression of their life force are thrust on them by their social environment.

The armored society has evolved mechanisms to enforce acceptance of its tribal goals, and only rare individuals become able to examine them rationally, to cast them into perspective, and to consider them objectively, along with alternatives, in planning their own lives. These few individuals have learned a new, fully-developed form of purpose that is not expressed in the goal-seeking behavior of most men, a form to be discussed more fully in the final section of this paper. It is a form that requires the individual to work through and overcome the aberration of purpose which is expressed in the muscular armor.

## **B. Education in Feeling**

### **1. The Radix Intensive**

The "Intensive" is a trip. It is an adventure in feeling, an expansion of awareness, an opening of consciousness. A course of Intensives is a sequence of trips, done without drugs, the goal of which is growth in the capacity to experience and express deep feeling, to connect up with oneself and to contact others. The Intensive frees feeling that is blocked by muscular armor, opens feeling that is buried, and softens and releases feeling that is too strong and is held in for fear of explosion.

The expression of feeling opens the channels for larger expressions of feeling. A course of Intensives bring an unfolding of the capacity to experience and express deep feeling in oneself and toward others. The feelings freed in the Intensive are those that have been locked in by chronic patterns of tension. Joy, pain, sadness, terror, love, rage, grief, happiness -- whatever is within one will emerge in the Intensive. The student is not taught what to feel, but how to release the feelings that are there. Usually there is first some painful emotion such as grief or fear or anger that must be freed, before joyful feelings emerge. The technique of the Intensive opens one up to the core, to the level of the basic emotions. There is no copping out, no side-stepping of painful emotion in the intensive, for the same reason that there should be no running away from painful emotion in the rest of life. The basic choice one must make is to live fully or not. An individual can cut down his level of feeling, reduce it to avoid pain, but the same process that weakens the painful emotions weakens the joyful ones, weakens, in fact, the intensity of life. The Radix Intensive is for those -- and only those -- who wish to live their lives to the fullest, those who want to feel the pain and the joy of life to the extent of their potentiality for it.

- **How the Intensive is Done**

The Intensive is (usually) carried out in a small group. First there is a preparation period. The relations among the group are an integral aspect of the process, and preparation consists largely of interaction and encounter techniques, both verbal and

non-verbal. Look, really look, deep into each other's eyes without blocking the intense feelings this can arouse; learn to attack and defend oneself toe-to-toe and eye-to-eye; face and feel one's emotional wounds and fears and be able to accept comfort, connect with others, in fear or trust, anger or joy, but connect, contact with feeling, -- these are adjuncts to the Intensive proper, and training in its utilization.

Then, in the Intensive proper, one member of the group becomes the focus of attention. Each will in turn become the focus for some period in each session. The group may use hand-passes under a leader's direction to move attention and the radix through blocked areas of the body of the person in focus. Breathing techniques are employed, together with hand and eye contact. The person in focus progressively surrenders voluntary control and gives in to whatever feeling develops. Eye and hand contact between the one in focus and the group is maintained. The support of the group does much to impart courage to the one in focus, and courage is needed to surrender to the intense feelings that often emerge.

The leader's instructions are designed to help bring out spontaneous feelings. He may call for a certain emotional expression, like an angry or frightened face. He may ask the student to say a phrase that expresses an emotion that the leader recognizes in his face. The leader may have the group intensify, by hand passes, the flow of the radix through the body, a flow that is frequently experienced as pleasurable currents or streamings. The expression of spontaneous emotion and the spontaneous discharge of energy which underlies it are the central features of the Radix Intensive.

*Example One.* A fifty-year-old woman student in her first group has repeatedly asked anxious, often irrelevant questions, made comments and statements about her problems and tribulations in a transparent and self-defeating effort to get attention. She has been boring, irritating and distracting to the group. At her first Intensive she is very unsure of herself. She lies down and the group gathers around her. She is asked to look silently and openly at each member as she breathes freely and fully. She is apprehensive, and tears come to her eyes as she endeavors to carry out the instruction. All of the group respond to her fear and uncertainty, and for the first time the group is with her in feeling. She is told, "*Say 'I' with each breath.*" She hesitates, then says it, tentatively, mechanically, yet with the beginning of tears.

"*You know what 'I' means. Say it with meaning.*" She says it, begins to cry a little, and expresses confusion.

"*Say 'I am somebody' with each breath.*" She does, but on the second effort breaks into sobs.

"*Give in to your grief.*"

"*I'm not anybody -- not anybody.*" -- And she succumbs completely to spontaneous, deep convulsive sobs.

All of the group is moved to tears, and several to deep sobs.

After she has cried to resolution, she again looks at and touches each member of the group. Her tight mouth has softened, her eyes are no longer anxious, and she has acquired a presence, an identity as a person in the group. In the balance of the group's work she does not ask a single anxious question or otherwise call attention inappropriately to herself. The group stays with her in feeling; one or another occasionally puts an arm around her comfortingly. Her face has softened, her eyes sad, but in contact, expressing her true feelings.

This is typical of a good first Intensive. Fearfulness, crying, making contact with the negative feelings so many carry and keep choked down, is frequently the beginning in education in feeling.

*Example Two.* A thirty-six year old professional man, highly energetic, verbal and severely blocked in feeling, has not been able to reach any spontaneous emotional expression in four previous Intensives. He is the only student in his group who has not, and his connection with the group is therefore weaker than the others. After preliminary relaxation and breathing and hand passes by the group, aimed to move energy up through his chronically tense back and neck to his head and eyes, he is put into focus lying on his back and is asked to breathe freely and then look at each member of the group, which he does in a characteristic unresponsive way. He is told,

*"Say 'I want' with each breath and give in to any feeling it suggests."* He does this woodenly at first, but gradually *"I want"* acquires a meaning to him. Each breath he says it louder, more expressively, in a higher pitch, and with a growing child-like anger.

*"Keep going with that feeling. Don't force, but if you feel the impulse, hit and kick, and let your head roll from side to side."*

The anger builds up to a temper tantrum, a spontaneous energy discharge, with the student screaming, kicking, pounding the floor and churning his head from side to side. After the tantrum subsides, he connects with the group. His eyes are bright and lively, his face ruddy and glowing.

In subsequent work it is easier for this student to express anger directly, and he begins to make a deeper connection with the group. He is at last beginning to untie some of the knots that have kept him from feeling.

*Example Three.* A nineteen-year-old girl in her eighth Intensive lies down on her back and begins to cry softly as her breathing relaxes and she surrenders to her feeling. The crying soon stops, and she connects warmly one by one with the group members gathered around her, who have come to feel very close to her in the course of the group's work. Her face softens, her mouth opens, her breathing deepens further and begins to become automatic. With each exhalation a wave of motion flows in each direction from her solar plexus, and causes her head and pelvis to rock gently forward and back in synchrony with her breathing. Her mouth opens in an expression of wonder; she is experiencing a growing, highly pleasurable flow of current through her body. The movement and feeling, which are expressions of a slow pulsatory contraction and expansion of her body radix, build spontaneously to a climax of soft involuntary motions, and then gently subside. She looks glowing and beautiful and in complete possession of herself, utterly without the self-consciousness that is part of her usual expression. Her eyes, which are near-sighted, are seeing with perfect clarity, she reports.

These three cases are examples of good Intensives. In each the student reached the involuntary level. It is difficult to surrender to involuntary emotion and some, like the student in the second example, require several sessions before they succeed. Eventually the great majority learn.

When the student learns to surrender to spontaneous feelings, a powerful and sometimes dramatic process of change is initiated. Typically, the expression softens and the student becomes freer, more open emotionally, more direct. The voice often drops in pitch. The capacity for natural feeling is gradually regained as feelings blocked for years are experienced and expressed. Typically, women become able to accept and express their angry and aggressive feelings, men able to accept and express soft feelings. The capacity for deep feelings of pleasure, so often absent or severely impaired at the outset, is recovered. In time the sexual experience changes profoundly. Tender and sensual feelings for the mate expand and merge as the capacity for sexual surrender and orgasm develops. The orgasmic experience

becomes more involuntary and much more fully pleasurable, even among those who felt that their sexual function was "normal" at the outset.

Occasionally dramatic changes occur as a result of a single session. A woman in her thirties went into deep fear in an Intensive, a common experience. Her eyes became large in an expression of fright and her mouth opened widely as she began to breathe in convulsive gasps. She was looking into the instructor's face. Following her instruction to surrender completely to the feeling, her breathing deepened, and she began to scream. The pupils of her eyes dilated as the screams grew high and shrill and her body contorted in terror. After a minute the screams and convulsive breathing subsided, she began to relax, and her pupil size returned to normal. The instructor then asked her to look at her and reach up and touch her face with her hand. As she did this, she began to sob. When she had recovered somewhat, she looked at the concerned faces of the others in her Intensive group. "I was so frightened," she said. She looked different for her experience, more "present" and stronger. The next week at her group, she reported a great decrease in fearfulness in her life. To illustrate, she noted that she had been afraid to drive on the Los Angeles freeways. After her Intensive of the week before, she drove home on the freeway without any fear, and had been driving the freeways since. She began making other changes in her life requiring courage at this time. In a few months she extricated herself from an unsatisfactory marriage, despite a difficult problem of making a living with small children to care for.

- How Many Intensives

A frequent question of new students is how much deep emotional release work they should expect to do. Those influenced by the medical model of the problem of blocks to feeling wonder how long it will be before they are "cured" of their "neurosis." But the universal nature of blocks to feeling and their evolutionary source makes the concept of neurosis and cure inappropriate and misleading. The concept that removing the armor or the defenses would "cure" neuroses has been criticized in another article.<sup>1</sup> There is no more powerful program in existence for opening the feelings than the Radix Intensive and it does not entirely remove the armor nor strip the individual of his defenses. Instead it softens and frees the capacity for feeling in an orderly process of growth.

The question, "how many Intensives" takes on a different meaning when the Intensive is viewed as part of a process of growth. There is no point at which the "sick patient" is "cured." The belief that there is such a point has created unreal mystical expectations based on the medical model. There are, of course, individuals with genuine diseases for which the Intensive may be an appropriate adjunct to medical treatment, and for which cure may be an appropriate objective. But for the great majority, a series of Intensives is an open-ended process of development. It is seldom that a clear end point is reached. The conclusion of a series of Intensives does not mean the end of the process of growth the Intensives promote so effectively, or that the student will not return for another series at some future time in his life.

The student who wishes to get the most from Intensive work should expect to spend from six months to two years of regular work. He should plan to include weekly groups, workshops, and individual sessions in the course of this work. Some students can usefully spend more than two years, a few reach a logical stopping point in less than six months, but these are a minority. Practitioners of any kind who promise deep-seated changes in a few weeks should never be taken seriously.

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<sup>1</sup> Kelley, C. R. "Post primal and genital character, A critique of Janov and Reich." *Journal of Humanistic Psychology*, Fall 1972, **12**(2).

- Group, Individual, and Couples Intensives

The fundamental form of the Radix Intensive is the small continuing group. Being present as others open into feeling and giving to them emotionally is a highly important part of the work. Effective group work can be done on a weekly group basis, in a sequence of monthly workshops, or in an extended residential workshop.

The more blocked the individual is in feeling the greater the value of the extended concentrated residential workshop. Day after day feeling work has a powerful cumulative effect. Whatever criticism I have made of Janov's work in opening the feelings, his schedule of three weeks of concentrated daily work at the outset followed by many months of once or twice weekly groups, has much to commend it. We have learned that concentrated daily work need not be individual to be effective. An excellent schedule is to begin students with a two to four week residential "feeling" workshop, saving the professional time (and dollars) that individual sessions require. These can be put to better use when the student reaches difficult points in his progress. Most students do do some individual sessions in feeling at some point during a continuing program of work to open their feelings. The advantage of such sessions is simply to provide more concentrated expert attention to an individual's special problems than is practical in a group situation.

A special form of work in feeling is the "couples Intensive," given to mates, who in this way come to understand each other on the deepest level of feeling. They learn by direct experience to express their angry as well as their tender feelings to each other. They are taught techniques they can use on each other at home to help work through the bodily tensions and emotional hang-ups that affect every love relationship.

Couples with a serious problem in their relationship may find the couples Intensive of help. The objective of the Intensive in such a case is not to "save the relationship," but only to open the feelings of each partner, whatever they may be. When existing feelings are clarified, couples tend strongly to either come together or to separate, based on what they really feel. They seldom stay in the uncertain, unresolved, unsatisfying limbo that characterizes so many man-woman relationships.

- Rules of the Intensive

The goal of the Intensive is to develop and express spontaneous primary emotion. Spontaneous means involuntary, without effort or volition, direction or control. The process is not one of learning how to do something, but of how to stop doing something, i.e., to stop holding back that flow of radix in the body that produces spontaneous emotional expression. The rules of the Intensive are primarily "don'ts," rules to prevent the common methods of interfering with one's feeling. We express them as the "Six don'ts and a do."

## Six Don'ts and a Do

(The Rules of the Interscience Intensive)

DON'T "block," "turn," "lead," "fake," "psyche," or "cop out."

These expressions mean:

Block - hold back, hold in, suppress a feeling

Turn - censor, distort, or re-direct a feeling

Lead - anticipate, "get ahead of" a feeling

Fake - force, dramatize, or embroider a feeling; pander to another person in feeling

Psyche - intellectualize, verbalize, analyze, ponder, ruminate

Cop out - defocus, divert one's attention, drift away from feeling.

DO go to your core, focus, connect to yourself and then to the group, and surrender yourself fully to the feeling from your core.

There are a few other rules. Though the student is to give in fully to his feelings, this does not mean to give in to every action that he might be impelled toward. In particular, though encouraged to express anger, he cannot physically attack another person in the group. If he follows instructions, he can discharge his anger fully without harm to himself or to others. Students are also asked not to use drugs, and not to drink on the day of their Intensive.

- The Intellectual and the Intensive

The intellectual, the professional and the academic, schooled for their lifetime in words and concepts and away from feeling, find it more difficult than the average person to surrender in the Radix Intensive. Many intellectuals live so strongly in symbols, words and abstractions that this "world of the mind" absorbs their creative energy. "All in the head," many such people have the greatest fear of spontaneous feeling. They may be able to evolve any number of theories as to what the Intensive is and does, and why it is silly or unnecessary or dangerous for them to submit to it. The brilliant intellectual will make his theory sound most plausible; his theory is, nonetheless, an expression of his fear of feeling, and must be treated as such. The professional tends to be long on purpose and blocked in feeling, and the Intensive is, therefore, the central aspect of his Radix education. The surrender to spontaneous feeling is the "discipline" he most needs.

- Risks of the Intensive

The Radix Intensive poses two kinds of risks to students. The first, the short-term risk, is usually overestimated, while the long-term risk -- the truly serious risk of Intensive education -- is apt not to be appreciated.

**The short-term risk** is greatly exaggerated by the fear of loss of control and surrender to involuntary emotion that is endemic to civilized man. To give in to involuntary feeling proves to be terrifying to those who have lost the capacity for surrender. Especially before one has learned to trust the guidance of the skilled instructor -- and the inherent wisdom of one's body -- the surrender to involuntary feelings can be very frightening.

The objective of the fear may be unknown, or it may be felt that one will go berserk, will injure others or oneself, or will lose his grip on reality. For any normal person, there is little objective basis for such fear. As of this writing, no one has ever injured himself or others, although there have been many spontaneous and furious outpourings of rage. No one has ever gone into shock or psychosis, although many have experienced moments of terror. It is possible that at some time one of these unlikely but feared events will occur; it is like the possibility of a heart attack as a result of vigorous exercise. The Intensive is physically and emotionally strenuous, and there is some element of risk in every physical and emotional stress. It is for this reason that good physical and mental health are a prerequisite of the Intensive; those under medical or psychiatric care are not accepted save under special conditions. For those with normal physical and mental health, the risk of harm in the Intensive is slight.

If he decides to go ahead with Intensive education, it is important that the student go into it whole-heartedly, without reservations. The student who holds back, the half-way participant, wastes his time and money and his group's time, and actually increases the very risk he fears. The build-up of body energy and feeling that is an integral part of the Radix Intensive will inevitably intensify his fear and increase his holding, and because he holds back he will have little chance to obtain the spontaneous discharge of energy and feeling that he needs. One should go into the Intensive with the determination to follow through, to surrender as fully as one possibly can, to give in without reservation to one's involuntary feelings. This is not only the way to get the most from the Intensive, it is the way which minimizes the risk.

**The long term risk** of the Radix Intensive is a far more serious one, because it concerns a much more likely consequence of Intensive education. This risk is a result of the very growth in the capacity for feeling that the Intensive is designed to bring about. Education in feeling via the Intensive has an effect -- often a profound effect -- on students' lives, on their experience of themselves and on their relation to others. It is a process of opening up, of freeing oneself, of coming alive in feeling. But coming alive is not without risk. Death is a much "safer" state than life, and those who have deadened their feelings achieve a protection from some of the anxiety, misery or boredom of their existence.

The armoring process begins with the body of the child. As he grows into adulthood, his particular defenses against feeling extend into the environment he creates. They affect the choice of work, mate, friends, conditions and style of life, shaping virtually all aspects of his existence. The de-armoring process also begins with the body, and extends into the environment. When deep-seated patterns of feeling are changed as a result of Intensive work, the environment that was built may become entirely unsuitable. Thus while a series of Intensives can make one's work, marriage and way of life more significant, full and deep, and much more rewarding, it can also make any or all three of these unendurable. When one learns to open his eyes emotionally, he may or may not like what he sees. To come alive in feeling in an emotionally deadened world can be painful and disorienting. Mechanical work and superficial human relationships are no longer adequate. The student no longer fits into the life pattern he has established and yet is not ready to establish another. The problem is felt most poignantly at the dawning of the realization, before one is sure of the true nature and extent of the problem, and so cannot reasonably take action on it.

For example, when a student is no longer ruled by fear, and can stand on his feet and assert himself aggressively for the first time, it may please his marital partner, parents and employer, but it may not. If he decides to take a job at half his present salary because he will enjoy it more, his family may fail to applaud his decision and his assertion of the right to make it. It is also true that if a student has started opening up in feeling and decides he does not want to go ahead doing it because it is too painful, he may not easily be able to go back. There is no knowing where the freeing of feeling will lead. It is a chance for each to understand and weigh for himself.

No one should ever go into Intensive education because someone else advises or urges it. It is an individual, highly personal decision. The applicant for an Intensive group must understand the risks and potential rewards, and make the decision himself. It is his life, and the decision can affect that life deeply. Those who elect to go into the Radix Intensive program affirm their right and their determination to learn to feel more deeply and express their feeling more freely, despite the risks this learning entails. They decide to open themselves up in a largely irrational and anti-life society, to accept pain and brave fear in order to experience the joy of becoming more fully alive and aware. And the great majority of those who do assume these risks and go ahead despite them will expand, will open up, will deepen and grow emotionally. Feeling can thus be taught, and they can learn.

Thus a step at a time the muscular armor is loosened and the capacity for feeling that it blocked is restored. The ability to block the feeling is not lost; one need not cry or have a temper tantrum while driving the freeway, landing an aircraft, or reporting to one's employer. It is the capacity to surrender to the feeling when the situation is appropriate that is gained. The tough man regains the capacity to cry, the timid woman the capacity to express her anger, and both the capacity to surrender fully in love. In this way the simple objectives of education in feeling are met.

## 2. Concepts Underlying Education in Feeling

- The Radix

This work revolves around the concept that there is a force in nature that existed before there was life, and out of which life arose. This is the *radix*, or life force. Reich called it *orgone energy*; Mesmer called it *animal magnetism*; and Reichenbach, the *oddylic force*. I call it the *radix* rather than *orgone energy* to distinguish it from energy in the physical sense.

It is the source of both energy and feeling, the substratum from which objective and subjective nature flow. *Radix* means source or root. Basic *radix* processes are those of pulsation, charge, discharge, counterpulsation, and the creative life process proper in which a *radix* flow brings about spontaneous movement and corresponding feeling in the living body. Counterpulsation is manifested in the muscular armor which blocks feeling and expressive movement by damming the *radix* flow that underlies both. These basic concepts underlie our emotional release work. They are not static abstractions but dynamic, observable processes.

A fundamental characteristic of the substratum which is the *radix* is that it is a bridge between the psychic and the somatic, between the emotion on one hand and body movement on the other hand, between subjective experience, which is individual and personal and can't be viewed directly by any other person, and objective reality, which is socially observable, which all can view and experience mutually. This substratum is the origin of, and unifying concept between, these two realms of nature. As such, the concept shouldn't be borrowed from either one of the two realms of nature that it is attempting to bridge. It should be neither a preexisting physical concept (energy) nor a preexisting subjective concept (spirit). We shouldn't try to account for the entire natural world, which includes both subjective and objective reality, by a concept borrowed from either one of these two special realms.

To use the concept of 'energy' as Reich and so many others have done is misleading and in error. 'Energy' has a specific meaning and well-defined properties for the physical scientist. Forms of energy are convertible one into another. There are only a few of them, and emotion, spirit, and ideation are not among that number. There is no known process by which electricity or heat or nuclear or kinetic energy is translated into or from emotion or feeling or mentation. It is misleading to use the term 'energy' or any other concept borrowed from the physical sciences in that it is too easy to be led into the assumption that objective reality is primary and that subjective reality is somehow a secondary phenomena, an outgrowth of it. Feelings are natural, ideas are natural, real, a part of nature. Yet they are not socially observable or measurable by scales and calipers. They are not physical, and are not reducible to or understandable in terms of physical concepts. Physical nature is not all of nature.

At the same time, the mystical-type error must be avoided which would be to say that subjective reality is primary, and that the objective world is only a manifestation of spirit. Any view which holds either that subjective is primary or objective is primary, which assumes that the world is fundamentally at root spirit or that the world is fundamentally at root energy, is



wrong.<sup>1</sup> The world is neither energy nor spirit in its basic stuff. Instead, energy and spirit both arise from the same underlying stuff, which I have called the radix. And I insist that the radix is natural, is real, can be studied scientifically, and forms the bridge between objective and subjective. In the living individual, it forms the bridge between movement and feeling.

The word radix, which simply means root or source, was chosen to avoid the connotations of either mystical or mechanistic thinking. What we are dealing with is a root process, a source. The radix is before experience, but radix processes manifest themselves both objectively and subjectively. It is these manifestations that we experience and work with. In relation to the human being, it is the root process from which both feeling and movement emerge. Movement here means expressive movement, spontaneous movement, the natural movement that erupts inside a living thing. Energy (movement) is the objective branch of the radix process, while feeling is the subjective branch of the same process. Both branches are rooted in something more fundamental than one or the other. The root is the radix, which is the fundamental bridging concept which underlies all emotional release work at the Radix Institute. If it helps, when "radix" is used, think "life force." -- But it is not analogous to the strictly physical concept of force.

Given that you accept the possibility that there is a substratum in nature that preexisted life and out of which life arose, the word used to represent this concept is less important than the characteristics and properties the word represents. One should use whatever term he feels comfortable with. "Radix" will be used here to represent this process, and "energy" at times to represent its physical manifestation. The radix exists not only within our bodies but outside our bodies. It is the way it functions within a living thing that is of interest here. Major characteristics of the radix are: 1) it is the basis of feeling and spontaneous movement, the bridge between subjective and objective, between mind and body; 2) the radix concentrates and forms systems, some of which eventually develop the properties of life; 3) radix systems pulsate, which is to say, there is a rhythmic expansion and contraction within the system. This is most easily observed in living things, since they are surrounded by a membrane which allows one to watch the contraction and expansion. 4) Living radix systems charge, accumulating a potential for producing energy and feeling; and 5) these systems discharge, realizing the potential. Radix discharge is experienced in the living animal as feeling.

### **C. The Learning of Self-Direction (Purpose)**

An increased capacity to feel, as developed in the Radix Intensive, is an increased capacity to live. The vital second aspect of the Radix educational program involves putting the capacity to feel to work in the broader context of one's life. To realize one's potential, to establish and achieve one's rational objectives, feelings must not only be developed, experienced and expressed, they must be organized and given direction. The energy of even an expanded consciousness must find its proper creative channel, or else be dissipated and signify nothing. Learning feeling is of immense importance, but is in itself not enough for man to live by. Animals live by feeling and instinct; purpose is required for a truly human level of existence.

The learning of feeling is a freeing of the self, a progressive unblocking and unfolding of one's creative energy; the learning of purpose is a refocusing and directing of this energy in the service of one's life. The Radix Intensive is designed around opening up, surrendering to, and exploring one's deepest feelings; the learning of purpose, however, is designed around deciding

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<sup>1</sup> The contrast between mystical and mechanistic thought is examined more fully in Kelley, C. R., "Mechanism in Scientific Thought." New Fellows Address to the American Psychological Association Convention, Honolulu, Hawaii, September 1972.

what is the right thing to do and doing it, often in the face of or in spite of one's feelings. Purpose is a much more highly evolved function than is feeling. It requires not only the capacity to feel but also the capacity to think, to conceptualize, to plan. It is purpose, not feeling, which enables a man to control his life, to give it direction and significance. That so few lives have direction and significance is evidence of how few individuals ever learn purpose. Most of what passes for purposive behavior in human existence is not truly purposive. It is, instead, compulsive goal-seeking, organized about goals not consciously chosen by the individual, but impressed on him by others. Compulsive goal seeking is an abortion of purpose that must be unlearned, for it blocks both feeling and purpose. Feeling is blocked because the individual must deaden himself to pursue goals that are not integral to the self; purpose is blocked because the forcing of the self in compulsive goal-seeking builds up resistance to the goal-seeking process itself often a very powerful resistance. This resistance defeats true purpose as well as its abortive form. It is the single biggest block to the successful learning of purpose.

To illustrate, a woman student found work in self-direction increasingly difficult and distasteful. In a "future fantasy" exercise, in which students explore various possibilities their lives hold, she strongly resisted doing the exercise, which she reacted to as "stupid" and "useless." A few months earlier she had quit a secure job as a college professor and moved to a different state, to immerse herself in freeing her body and feelings, and to seek a career in the human potential movement. She stated that she was no longer willing to stay with a task requiring much will power. In her late 30's, without husband, children, or career, she was lacking every tie a woman her age normally has to connect her to the future. Her future fantasy could only reveal a black void. Rather than face that void and her need to build something in her life to fill it, she rationalized her own resistance, and sought to escape into the here-and-now of her body and its feelings -- an all too-common pattern. Education in purpose is designed to teach her to build exactly that which lives such as hers lack -- a future. But to do so requires courage, a desire to know and face reality, and the willingness to work to build a life, to exert will power in order to discover and strive to achieve one's own objectives.

Throughout the western world the compulsive seeking after goals that is programmed into us by society is weakening, and more and more individuals are dropping the values, the beliefs, and the style of life their parents accepted as "good." Religion, marriage and family, and the work ethic are losing their grip on us. Security, wealth, status and power no longer motivate as successfully as they once did. A series of Intensives often brings about or accelerates this change in beliefs and values, leading students to question the direction of their lives. To overthrow socially impressed beliefs and values and the life objectives they imply is a necessary stage in the learning of purpose; how else can one establish his own? But it is a dangerously self-defeating reaction to flee from the need to have objectives, the need to organize one's life across time, to have a direction in one's life. For the purposive individual, that direction should be a self-discovered and chosen one. The best synonym for purpose as we use the term is self-direction. To avoid the implication of compulsive goal-seeking which some people associate with the term purpose, we have begun to entitle "purpose" groups and workshops "Self-direction" groups.

- Search and Direction

To live purposively does not mean to structure one's life about preconceived, highly defined end states. To live purposively need not even mean knowing where one is going in life; it often instead means one is going through a determined and intelligently directed search. To search does not mean to wander at random, however. Unless a search is intelligently guided, it is likely to miss most of the area that ought to be explored. A search, then, like other purposive activity, has direction, i. e., it moves towards an objective, and so makes progress over time. To

discover objectives one can wholeheartedly pursue is itself an appropriate objective for a purposive man.

The purposive man is not the man who plans out more than the outlines of his life months and years in advance. Excessive planning is, in fact, a major form of "purpose gone wrong," the function of which is to allay anxiety about the future by setting up a firm pre-established path for one's life. The nature of life is that the future cannot be foretold, only sometimes glimpsed in part. Life is full of surprises, of new opportunities and options that could not have been anticipated. Much of the excitement of life is in taking advantage of the new and unforeseen. In a world of mysteries to explore and wonders to enjoy, the man living a strictly pre-planned existence has erected a structure about his life which severely limits his freedom and constricts the potentialities his life holds.

The individual living the directionless life also restricts the potentialities his life holds, but in another way. He abandons himself to spur-of-the-moment attractions which carry him first in this direction, then in that, as last month's or last year's interest is supplanted, again and again, by something new. Such a life goes nowhere; it is spent wandering back and forth and around in the same limited area of existence. The creative and brilliant youth of 25 who devotes himself to living by his feelings in the here-and-now becomes the pathetic failure at 50, without a single achievement of substance to show for his fine potential. The mature men who face the truly interesting and significant challenges and decisions in the "here-and-now" of their day to day lives are men who had the foresight and discipline, sustained over years of their lives, to move in a direction that brought them to a position in life in which those challenges and decisions were found.

Goals and objectives place limits on what one does in the present. To have a direction means to observe these limits. Once the appropriate limits are established, the student of purpose focuses on the present, on living his life in the "here-and-now" within the established limits. In this way, he makes and keeps his day-to-day and week-to-week life consistent in its direction toward the long-range goals he has set for himself. To the extent that he succeeds, his life becomes "on track" and going somewhere. When the goals and objectives defining the direction have been chosen appropriately, the direction is one which, over time, leads to personal fulfillment, to realizing his potential in life.

- Conceptual and Social Armor

Education in feeling works to help free the student from his muscular armor, the chronic patterns of tension in the body that block the flow of the life force which underlies feeling. Similarly, education in purpose works to help free the student from another kind of armor built into his patterns of thought and of behavior. This second armor expresses itself in the concept of himself the student has developed, in values and beliefs he holds, in his human relations, in his habits and style of life, and in his work. Any (and many times all) of these areas of life are limited and distorted in ways that express and extend the student's pattern of muscular armor. People often develop their life style, values and beliefs, friends and love relations, and their work in the service of their emotional defenses. The muscular armor then represents only the innermost intimate line of the defense. An outer line is built into the whole structure of life the student has created for himself. And the entire program of education in purpose grew from the discovery that dissolving blocks to feeling in the body did not in itself take care of this outer line of defenses, though it would regularly bring the student into an acute awareness of problems these defenses had created. An unsatisfying career in which a person has invested decades; a life style in which leisure is spent in pursuits that are meaningless or self-destructive; friendships that are shallow and unsatisfying; a marriage that is unfulfilling; a view of oneself and of life that has stripped one of power and autonomy; -- these are a few of the problems addressed in

education in purpose. They are problems which require thought, decision, and action. Whereas education in feeling deals with spontaneous feeling and its expression, education in purpose deals with the antithesis, voluntary attention and its expression, i.e., voluntary behavior.

And whereas education in feeling focuses on the present instant of time, the here-and-now, education in purpose deals with the student's life across time, with the remembered past and the imagined future. These can only be dealt with conceptually. The defining characteristic of education in purpose is that it deals conceptually with the student's life across time.

### 1. An Evening of Education in Self-Direction (Purpose)<sup>1</sup>

Twelve students and a leader assemble in a sound-proof room for their weekly meeting (in Feeling and Self-Direction). The group has met four times previously and attended an overnight marathon. Most of the students plug in cassette recorders they have brought in. They have been encouraged to record their own work and commentary from the leader, but aren't allowed to record the work of others.

When the starting time of the group arrives, several students are already using neo-Reichian exercises to loosen up physically and emotionally. The group then forms a circle and, after some further exercises, faces into pairs. After each student has achieved a good stance and feeling of contact with the ground and with his own body, the students meet their partners' eyes. Never breaking eye contact, they work with phrases given them by the leader. They are told to speak quickly, staying in touch with themselves and their partner, saying each phrase many times. One member of each pair is designated as group one, their partners as group two.

*"Group one," says the leader, "say 'Do what you're told.' Group two reply, quickly, 'Leave me alone.' Let it develop."*

The group works with these and then with similar phrases, changing partners and roles three or four times. They've been encouraged to assert themselves without dramatizing, and without blocking feelings. Some pairs become loud and angry, others quietly insistent. One still can't assert himself without smiling, and is called for it by his partner, who tells him, *"You're afraid not to smile."*

After each set of sentences, students are required to hold their partners' eyes without speaking. Many would otherwise dampen or negate the effect of the self-assertion exercise by lapsing quickly into conversation.

The final sentences focus on self-permission rather than self-assertion. *"Group two, tell your partner in your own words, 'I can show you my pain, I can let you see when I'm hurting. I could let myself cry with you.' Group one, your reply affirms the permission your partner gives himself. Answer, in effect, 'I accept your pain. I want you to show what you feel.' Vary the words as you wish, as long as you retain the meaning. Let the feeling sink in, and find out if you can let the phrases be true."* The students comply. In two of the pairs, a student cries during the exercise.

In other meetings the group has worked on permission phrases for anger, fear, love, trust, joy, and sexual feelings. In the first group meetings the "permissions" phrases were mostly wooden and false, but now are more authentic. The majority of the group has more than once got into deep feeling in the presence of the others, and this has given their "permissions" work meaning.

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<sup>1</sup> This description is typical of weekly groups led by the author in the 1970's..

The group then seats itself in a circle. Only twenty minutes has passed since the group started, but the students are in a different place, more in touch with themselves and each other. The next fifteen minutes are spent on short reports by whoever offers them. These focus on "contracts" students have made to help themselves change in ways they want, but include other events of significance, too. There are reports of a job change, a fight a student had with his parents and how he handled it, and a reconciliation between mates. A middle-aged woman fulfilled a contract to take driving lessons, a young man told of two efforts to get dates, one of which succeeded, and a woman stuck by her stand to refuse to "service" her husband sexually at times when she herself had no interest in sex. A withdrawn young man has been meeting the eyes of each person he conversed with during the week. One student blew her resolution to lose three pounds; another stuck with his decision to quit smoking.

Most group members respond to the reports with interest, offering approval to students who fulfill contracts that group members perceive to be difficult. Those failing to meet contracts are given less attention. A member who has failed to meet contracts twice before is told she had better work on her contracts problem in group. Members know that either she doesn't know what she wants, and so makes the wrong contracts, or else she has acquired a self-defeating pattern of behavior to keep herself from getting what she does want. She either needs more work on finding what it is she wants, or on learning to change her self-defeating pattern, or both.

*"I'll accept a contract from someone who wants to work on a human relations problem,"* says the leader. (About half of the time group work is focused on a selected problem area such as body and sexuality, self-assertiveness, problems of work, or human relations.)

A young man named Kenny asks to work. He switches on his recorder, then begins to talk. He describes his problem as one of shyness with women. He has trouble approaching those he is attracted to, and in getting what he wants from those he does go out with. He says that he wants to become more self-assured, better able to assert himself, less crushed when his overtures fail and he is rebuffed. Kenny has an ongoing contract to ask at least two girls a week for dates. This has been useful in making him act in the face of his fear, but the fear has not diminished. And dating has made him more aware of his problem of shyness when he is out with a girl.

The leader asks Kenny to find a partner to work with him, if possible a woman he might feel shy with. Kenny is expected to go up to the woman (or man) of his choice, ask for her or him to work with him, staying open to the feelings this brings up, sustaining eye contact throughout and for a moment after the interaction. The person he asks is expected to reply in kind, accepting or declining Kenny's request, depending on the personal feelings involved, with no sense of obligation or duty. He asks Tina, a small, attractive, outspoken young brunette. This is in itself courageous of Kenny, as Tina does not respect men who appear weak, and she has rebuffed Kenny before.

*"Yes, I'd like to work with you tonight, Kenny,"* she replies to his query.

The leader has Kenny and Tina sit facing each other knee to knee in the center of the circle formed by the others in the group. He has them first close their eyes and breathe deeply and freely "into their bellies," being aware of their own bodies. After a time, he tells them to open their eyes and look at each other silently. *"Keep letting down your defenses. Accept feeling vulnerable. Let yourself be seen, and then let yourself see. Be in touch with yourself and aware of your partner."*

*"Tina, your breathing is too careful. Just let the air out freely."*

After a moment, the leader asks Kenny to begin, working on the Branden sentence, *"Something I want you to know about me..."*<sup>1</sup>

*"Something I want you to know about me is that I'm nervous.*

*"Something I want you to know about me is that I was afraid you wouldn't work with me.*

*"Something I want you to know about me is that I find you very attractive.*

*"Something want you to know about me is that I didn't know how to reach you.*

*"Something I want you to know about me is that I want to reach you.*

*"Something I want you t know about me is that I feel you're getting angry right now."*

"Pause on that, Kenny," says the leader, "breathe more fully, and go to 'if you are angry at me....'" Kenny continues:

*"If you are angry at me, then I'm frustrated.*

*"If you are angry at me I'm upset.*

*"If you're angry at me I'm not getting through to you.*

*"If you're angry at me I feel a little hurt by that."*

Kenny continues several further sentences registering that if Tina feels angry his response is to feel hurt and frustrated.

"Now Tina," says the leader, "tell him how you do feel. Work from the sentence, 'When I look at you I feel....'"

*"When I look at you I feel irritated.*

*"When I look at you I feel defensive.*

*"When I look at you I feel you have no strength – that's not true.*

*"When I look at you I feel you shut off your own strength with women.*

*"When I look at you I feel you want to be taken care of.*

*"When I look at you I feel you want me to take care of you.*

*"When I look at you at you I kind of bristle.*

*"When I look at you I feel attracted until we start to get close."*

"OK, hold it Tina. Now I want Kenny to work on, 'As you look at me I feel....' Be aware of her attention as you work."

*"As you look at me I feel attacked.*

*"As you look at me I feel misunderstood.*

*"As you look at me I feel judged.*

*"As you look at me I feel I don't like being here.*

*"As you look at me I feel rejected.*

*"As you look at me I feel inspected and found wanting.*

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<sup>1</sup> The use of incomplete sentences as in this exercise derives from the work of Nathaniel Branden. See: Branden, Nathaniel, *THE DISOWNED SELF*. Los Angeles: Nash Publishing Co., 1971

*"As you look at me I feel nothing I could do could be good enough to please you."*

*"Go quickly into 'Mother was always....'"*

*"Mother was always upset.*

*Mother was always complaining.*

*"Mother was always bitchy.*

*"Mother was always expecting things of me.*

*"Mother was always critical.*

*"Mother was always irritated at me.*

*"Mother was always short-fused.*

*"Mother was always unhappy.*

*"Mother was always bitching at Dad."*

*"Now work with 'Father was always....'"*

*"Father was always away.*

*"Father was always silent.*

*'Father was always keeping the peace.*

*"Father was always placating Mother.*

*"Father was always behind a newspaper.*

*"Father was always drinking.*

*"Father was always retreating."*

*"That's enough on your father for now. Go back to your mother. See her looking at you disapprovingly. Remember looking up into her eyes. Work from the sentence, 'When I looked into my mother's angry face....'"*

*"When I looked into my mother's angry face I felt scared.*

*"When I looked into my mother's angry face I felt trapped.*

*"When I looked into my mother's angry face I trembled.*

*"When I looked into my mother's angry face I felt immobilized.*

*"When I looked into my mother's angry face I wanted to disappear.*

*"When I looked into my mother's angry face I hated her."*

*"Take a deep breath and continue at a shout, 'IF I COULD HAVE YELLED AT MOTHER, I MIGHT HAVE YELLED....' Now loud and fast."*

*"IF I COULD HAVE YELLED AT MOTHER I MIGHT HAVE YELLED, 'LEAVE ME ALONE.'*

*"IF I COULD HAVE YELLED AT MOTHER I MIGHT HAVE YELLED, 'I HATE YOU.'*

*"IF I COULD HAVE YELLED AT MOTHER I MIGHT HAVE YELLED 'DON'T BE SO BITCHY.'*

*"IF I COULD HAVE YELLED AT MOTHER I MIGHT HAVE YELLED 'I'M DOING THE BEST I CAN.'"*

*"Hold it Kenny; switch, speaking to Tina, into 'IF I YELLED AT YOU I MIGHT YELL....'"*

*"IF I YELLED AT YOU I MIGHT YELL 'YOU'RE JUST LIKE MY FUCKING MOTHER.'*

*"IF I YELLED AT YOU I MIGHT YELL 'DON'T BE SO GODDAMN CASTRATING.'*

*"IF I YELLED AT YOU I MIGHT YELL 'YOU'VE GOT NOTHING TO BE ANGRY AT ME ABOUT.'*

*"IF I YELLED AT YOU I MIGHT YELL 'QUIT JUDGING ME.'*

*"IF I YELLED AT YOU I MIGHT YELL 'LET ME BE ME.'*

*"IF I YELLED AT YOU I MIGHT YELL 'I'M SICK OF TRYING TO PLEASE YOU.'"*

*"Now Tina, yell back. Use the same sentence, 'IF I YELLED AT YOU I MIGHT YELL....' Take a few breaths, then loud and fast. Kenny, let this in." Tina gathers herself, then starts:*

*"IF I YELLED AT YOU I MIGHT YELL, 'I AM NOT YOUR FUCKING MOTHER.'*

*"IF I YELLED AT YOU I MIGHT YELL 'I WISH YOU WOULD BE YOU.'*

*"IF I YELLED AT YOU I MIGHT YELL 'I DON'T WANT YOU TRYING TO PLEASE ME.'*

*"IF I YELLED AT YOU I MIGHT YELL 'WHY DON'T YOU PLEASE YOURSELF.'*

*"IF I YELLED AT YOU I MIGHT YELL 'WHY DON'T YOU BE YOURSELF.'*

*"IF I YELLED AT YOU I MIGHT YELL 'TELL YOUR MOTHER TO KISS OFF.'*

*"IF I YELLED AT YOU I MIGHT YELL 'DON'T LAY YOUR MOTHER TRIP ON ME.'*

*"IF I YELLED AT YOU I MIGHT YELL 'MY NAME IS TINA.'*

*"IF I YELLED AT YOU I MIGHT YELL 'YOUR MOTHER CASTRATED YOU, NOT ME.'"*

*"Stop for a moment," says the leader. (With both Kenny and Tina, he has interceded after the main force of their anger has been spent, as shown by their volume and vehemence) "Stay with each other in the eyes, and let your breathing relax and go down into your bellies." Tina softens visibly in her expression doing this. "OK, Tina," says the leader, "go to 'Something else I want to tell you....'"*

*"Something else I want to tell you is that you try too hard.*

*"Something else I want to tell you is that you don't need to try so.*

*"Something else I want to tell you is I've seen a lot of courage in you.*

*"Something else I want to tell you is you have gotten through to me – partly, anyway.*

*"Alright, continue with, 'A thing that I like about you....'"*

*"A thing I like about you is your blue eyes.*

*"A thing I like about you is your warmth.*

*"A thing I like about you that you do things that you're scared to do.*

*"A thing I like about you're growing.*

*"A thing I like about you is that you're perceptive.*

*"A thing I like about you is that you're considerate.*



*"A thing I like about you is you're tall."*

Kenny looks confused and a little embarrassed with these positive expressions of feeling by Tina; it is clear she means them.

*"Hold it now. Kenny, work with 'If I felt shy with you.....'" Let into the feeling, keeping aware of Tina all the time, and saying each sentence to her."*

*"If I felt shy with you I wouldn't know what to say.*

*"If I felt shy with you I'd – I sometimes do feel shy with you.*

*"If I felt shy with you I wouldn't know how to get through it.*

*"If I felt shy with you I'd hate it.*

*"If I felt shy with you I'd want to get over it.*

*"If I felt shy with you I'd embarrass easily.*

*"If I felt shy with you I'd feel inadequate."*

*"Stop. Switch now to 'One of the things that might make me feel shy with you....'"*

*"One of the things that would make me –"*

*"Might make me – stay with 'might make me feel shy with you.'"*

*"One of the things that might make me feel shy with you is being scared of you.*

*"One of the things that might make me feel shy with you is being attracted to you."*

*"Stop again, but stay with that feeling. I want to change the sentence a little. Work with 'I feel shy when.....'"*

*"I feel shy when you look at me.*

*"I feel shy when we might get closer.*

*"I feel shy when I feel your attractiveness.*

*"I feel shy when you're becoming aware of something about me.*

*"I feel shy when want to touch you.*

*"I feel shy when I start feeling sexual toward you.*

*"I feel shy when you notice that I'm looking at you."*

*"Alright now. Stay with the shy feeling. Let yourself sink into it, and notice what you do when you feel shy. What is going on in your body as well as in your head? In this set I want you to work on what being shy consists of. Let yourself feel it as you say it. But toss sentences off, don't become too analytical or careful. Work on the sentence, 'One thing I do when I feel shy.....'"*

*"One thing I do when I feel shy is hold my breath.*

*"One thing I do when I feel shy is flush.*

*"One thing I do when I feel shy is become too aware of myself.*

*"One thing I do when I feel shy is become too aware of how you may react to me .*

*"One thing I do when I feel shy is to stiffen my body.*

*"One thing I do when I feel shy is turn inward at a time when I should turn outward.*

*"Say that again."*

*"One thing I do when I feel shy is turn inward when I should turn outward."*

*"Pause. Let that sink in. Now continue with the sentence, 'A good thing about feeling shy....'"*

*"A good thing about feeling shy ...." (to the leader).... "It's like trying to find the good thing about getting hives, or being hit by a truck."*

*"Come on now Kenny, you've been in group long enough to know that these reaction patterns always have a function. Now invent, guess, spew out nonsense if you can't find sense, but keep sentences coming, and say them to Tina. Try the wording, 'One of the things feeling shy does for me....'" Kenny begins unhappily:*

*"One of the things feeling shy does for me is make me feel shitty."*

*"One of the things feeling shy does for me is get in the way of my scoring with girls."*

*"One of the things feeling shy does for me is make me feel weak and inadequate."*

*"I want to hear some of the positive things it does for you."*

*"One of the things feeling shy does for me is paralyze me."*

*"That's positive?"*

*"Wait. One of the things feeling shy does for me is paralyze me when I'm about to take a risk."*

*"One of the things feeling shy does for me is warn me that I want to do is risky."*

*"One of the things feeling shy does for me is keep me from moving toward you when I might be rejected – and wait" -- Kenny spoke with the excitement of a new insight –*

*"One of the things feeling shy does for me is keep me from moving forward when I might be accepted, when you might go along with an advance from me."*

*"OK, now tell her, 'If you accept an advance from me....'"*

*"If you accept an advance from me it will be something I've fantasized coming true, but*

*....*

*"If you accept an advance from me it won't be a fantasy it will be real."*

*"If you accept an advance from me I'll feel scared."*

*"If you accept an advance from me, I've got to be ready to come through."*

*"If you accept, I hope I am ready."*

*"If you accept, I think I am ready, but I am afraid too. -- And I'm ashamed of that."*

*Kenny looks really pained at that admission. "OK," says the leader, "that's important. And I want you to move right on, supposing now that she rejects your advances. Open yourself to the feeling. Your sentence is, 'If you reject me....'"*

*"If you reject me, that hurts."*

*"If you reject me, that feels awful."*

*"If you reject me, I've failed again."*

*"If you reject me, I'll take it too hard emotionally. "If you reject me, I'll contract."*

*"If you reject me, I'll feel defeated and hurt."*

*"Now go back to 'One of the things feeling shy does for me.' Repeat things you said before if you want. I want you to pull together what you know about your shyness now; OK...."*

*"One of the things feeling shy does for me is keep me from getting rejected.*

*"One of the things feeling shy does for me is keep me from getting accepted.*

*"One of the things feeling shy does for me is keep me from taking heavy emotional risks.*

*"One of the things feeling shy does for me (sardonically) is protect my thin skin.*

*"One of the things feeling shy does for me is keep me from taking risks I really want to take -- and that's the problem."*

*"Part of you wants to take them. Don't disown the part that doesn't. Go on."*

*"One of the things feeling shy does for me is keep me out of situations my emotions say I might not be able to handle.*

*"One of the things feeling shy does for me is protect me from a great increase in the possibilities my life holds.*

*"One of the things feeling shy does for me is protect me from living more fully.*

*"One of the things feeling shy does for me is keep me from the chance of greater pain and greater pleasure.*

*"One of the things feeling shy does for me is express my fear of living more intensely than I do. God, I hate being like that."*

*"Alright, now go on with 'A bad thing about being shy....'"*

*"A bad thing about being shy is that it makes me miss out on things I really want.*

*"A bad thing about being shy is that it keeps me from enjoying times with a girl that might be very enjoyable."*

*"Say that another way."*

*"A bad thing about being shy is that it comes up at the times when there's a chance for intimacy with someone, and it gets in the way of expanding a relationship -- that's when it's worst -- and that ought to be a good, happy time, a time we might discover each other."*

*"Good, go on."*

*"A bad thing about feeling shy is it not only makes me lose out, it makes me feel terrible about myself.*

*"A bad thing about feeling shy is it makes me feel unmasculine, weak, like a loser.*

*"A bad thing about feeling shy is that it narrows down the possibilities of my life needlessly."*

*"Pause, Kenny. Let your breathing deepen into your belly. Feel your body right down to your feet as you work. Look at Tina, and maintain the contact with yourself. Use the sentence, 'One of the things I might do to feel less shy with you....'"*

*"One of the things I might do to feel less shy with you is breathe when you look at me.*

*"One of the things I might do to feel less shy with you is remember that intimacy is hard for you too.*

*"One of the things I might do to feel less shy with you is to accept that I'm afraid and not put myself down so for it. -- Yes, that seems important.*

*"One of the things I might do to feel less shy with you is to acknowledge where I am to you instead of trying to cover that I'm feeling scared.*

*"One of the things I might do to feel less shy with you is practice being 'in the now' with you. When I'm shy I'm anticipating, and I'm not in the 'now.'*

*"One of the things I might do to feel less shy with you is concern myself more with getting to know you and less with getting you to bed.*

*"One of the things I might do to feel less shy with you is let myself study more what 'shy' is, like what my body and my life force are doing that makes up the shy feeling."*

*"OK, that's important, but a little heady for now; you can follow that direction up working with your tape. I want you to stay now with the feelings this work with Tina has brought up. Let into your breathing more, both of you. Take Tina's hands, and look into her eyes. You've been saying some important things. Be aware of her attractiveness to you. Project through the feeling of shyness now. Discover what you might feel like if you got over being shy entirely, not by hardening or deadening yourself, but, -- like you said a little bit ago, turning outward toward her instead of inward into self-consciousness. What might that feel like? See her, be aware of her, go out to her, and work with the sentence, 'If I got past feeling shy with you....'"*

*'If I got past feeling shy with you, I don't know what I'd feel.*

*"If I got past feeling shy with you it might be great.*

*"If I got past feeling shy with you we might really make a connection.*

*"If I got past feeling shy with you, we could really get to know each other.*

*"If I got past feeling shy with you we might really share some intimacy."* With this sentence, feelings begin spilling with Kenny. His expression is more rapt, his breathing catches, his eyes begin to tear.

*"If I got past feeling shy with you we might share some intimacy -- we could just be with each other. It seems so simple right now, just to be with someone you're attracted to." Kenny started to sob. "It's so simple now -- why is it so hard other times? Why do I make it so hard, Tina?"*

Tina holds Kenny's eyes, and tears of sympathy brim over in her own eyes as Kenny allows himself to cry. Tina opens her arms to him and Kenny lets deep sobs come. When he finishes one of the group members brings them a box of tissues. No-one says anything for a time. Finally, from the leader, *"Tina, is there anything you want to say? Take your time."*

Tina blows her nose, then looks at Kenny as she gets ready to speak.

*"Kenny, you really came through tonight. I felt so much with you in your work, and in this breakthrough at the end, you seemed to push through a wall of fear and self-consciousness into a new place. When you got there, you were real. You were open and vulnerable -- and yet masculine, in the sense of pushing forward strongly into something difficult and risky. I felt so much contact with you. I don't wonder that you cried, with that level of feeling -- you seemed to open up right to the core. I'm so moved still -- I --I can't say more."*

After a moment, George, a quiet man of about 30, speaks. *"Your work meant a lot to me, Kenny. I've always been shy with women. When you got to how the shyness warned you of the risk -- protected you from the risk of rejection, or maybe even greater, the risk of being accepted, I felt a real 'aha' experience. And then it seemed to me you looked at that risk and*

*took it with Tina -- that's how I understand what happened. I really feel good about what you two just did."*

The rules of the group ask that feedback be given in the form of statements of feeling, positive or negative, in response to the work done and to those working. These statements express the listeners' feelings, and are not to take the form of questions, interpretations, or advice. Other feelings expressed to Kenny show empathy with Kenny and his problem of shyness. Two people comment that Tina was an excellent listener, and deserved a lot of credit for what Kenny accomplished.

*"There's a lot of material on your tape for you to work on," comments the leader. "I think this has been your most significant work to date, Kenny. We're going to take a ten-minute break now -- stay with the new feelings you've opened up. After break, I want to talk a little about shyness."*

Kenny looks very different after his work, excited, connected, glowing. He stays with Tina during the break, and several of the group members come up to offer comments on the work. After the group reassembles, most students turn on their recorders.

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"Dynamically shyness is an emotion in the fear family. It involves an inward direction of the life force. This is experienced as an excessively increased self-awareness, together with a fear of expanding outward to the other person. Kenny said, 'One thing I do when I feel shy is turn inward when I should turn outward.' But turning outward is frightening -- there's where the fear comes in. When we feel shy, what we are experiencing is our primitive emotional evaluation that going out in this situation is risky. No amount of intellectualizing is going to change that feeling. You may dull it or submerge it or 'desensitize' yourself to it, but that doesn't really change the underlying feeling.

"So what are we going to do? One step is to 'take ourselves in hand' and force ourselves to go out in our behavior by an act of will. Kenny has been doing this in requiring himself to approach girls for dates. I respect this, as you know -- I have a lot of respect for the human will, and for the person who requires himself to do hard things that he knows he should do. -- But the problem of shyness can't be solved by an act of will -- it can only be compensated for, so that being shy isn't allowed to ruin one's chance for social contact.

"What the shy person wants is to change the feeling of shyness. Since feelings are autonomous and can't be changed by acts of will, he feels in a bind. What can I do to feel less shy?' is the question. While there is no simple answer, you witnessed the direction of the answer in Kenny's work tonight, where he let himself take the emotional risk of intimacy -- of really opening up to another person.

"Notice the part played by the will in what Kenny did. He had to volunteer to work -- that requires an act of will that many of you find hard. Then he asked Tina to work with him, and that was really a significant exercise of will. Tina is attractive to him, and yet has come down on him pretty hard in times past. So through willpower he placed himself in a situation that was difficult and risky for him, and exactly right for working on his shyness" And that's what willpower can do -- but that's all it can do. Once in the situation, the will must be gotten out of the way, and the feelings allowed to develop.

"Remember, the will acts by blocking and channeling the life force; it can't do anything else. It can't produce feelings, it can only impede them. If the feelings of trusting, openness, and intimacy that Kenny wanted to replace his shyness were to grow, his will had to get out of the way, and the feelings be allowed to develop in their own way, at their own speed. Doing this, the

feelings might grow to overcome the blocks. If they do, it's experienced as painful -- that's why Kenny cried -- but also as a relief, as a barrier to intimacy that Kenny has carried around all the days of his life dissolves, and new feelings spill through.

"When such barriers dissolve one changes. How much Kenny changes and in just what way we'll discover in the weeks ahead. -- And we'll find how much additional work Kenny needs in this area to consolidate the changes in process. The one thing I'm confident of is that he has, in fact, changed at the feeling level."

"Will he be less shy now?" asks one of the group.

"I know what I expect from past experience, but want to tell Kenny what he's supposed to experience. How do you feel right now, Kenny?"

"I feel really euphoric now, like I can do anything. I feel powerful -- not a vestige of shyness. I really feel on top of it."

"Don't expect to keep the euphoria indefinitely, but do expect an important change that you can keep and extend by staying with this direction."

"I've got to say something," says another group member. "For all that's been said here before about feeling and purpose, I never really grasped it. Now it's suddenly clear through what you said about Kenny's work. Kenny's purpose -- his own self-direction -- got him into this group, got him to work tonight, got him to expose his problem of shyness, got him to ask Tina to work with him. He did all those things in spite of his feelings, because he knew they were the right thing for him. Then in his work he quit trying, gave up acting from his will, and just went with his feelings and associations in the exercise, accepting whatever came up, -- and he had this breakthrough in feeling."

"Well put; 'education in purpose,' leading into an opening of the feelings. The best purpose work has both a feeling and conceptual element, which become integrated in the work. At the outset the purpose of forming intimate relationships is opposed by the feeling of shyness. The problem has to be met by acts of will unless and until the underlying feelings can be exposed and worked with, as we did with Kenny. When the feelings can be opened in the service of purpose it provides integration and a release of energy or power that was formerly tied up in the conflict. Frankly, we still have an awful lot to learn about it technically, but we are learning every day. -- Now, let's go ahead. Who wants to work?"

A heavy young woman named Martha who had failed to keep her contract to diet asks to work on her problem of "not having any willpower," to make herself do things she knew she should do, like dieting. After switching on her recorder, she goes into the problem further, and agrees with the leader to try a simple experiment to explore the feelings associated with the problem as she stated it. The leader has in mind techniques combining aspects of Gestalt and Transactional Analysis. Martha is helped to identify and experience the ego states associated with her "parent" and her "child," as described by Eric Berne. She then does a Gestalt exercise, in which these two factions of her personality speak to each other, as in a Gestalt "topdog-underdog" exercise. Martha is asked to speak in the present tense in each role. As parent she will use mostly the second person ("Why did you do this," "What's the matter with you.") As child she will speak mostly in the first person ("I don't want; it isn't my fault.") When being parent she is to be seated on a chair, speaking down to the child on a cushion on the floor. As child she is to sit on the cushion, speaking up to the parental figure on the chair. The main departure from normal Gestalt work is the much greater emphasis on breathing and body attitudes, reflecting the leader's Reichian background.

Martha's work reveals a young woman who seems not to like herself at all. She becomes the "critical parent," detailing to her child a long list of "your" failures, weaknesses and short-comings, all in the best parental "what's the matter with you anyway" voice. She has much more trouble getting into her child. Her first response is to look down, hold her breath and clench her teeth, and say as little as possible. Required to breathe, look up, and face her parental accuser, she expresses guilt, hurt and resentment. *"You're always criticizing me, whatever I do."*

The exercise continues for ten minutes, alternating between child and parent. Gradually the parent softens in attitude somewhat, as the child moves through resentment to hurt, and finally to just a touch of self-assertion before the leader concludes the experiment. The group feedback is mixed. One student is irritated at Martha. *"You hold onto your hurt and won't get mad."* Another is sympathetic. *"God, I fight those feelings of worthlessness all the time."*

"Martha," says the leader, "you're not through. I want you to continue this experiment in the paired "contracts" exercise we are going to do next. And I want all of you to work on 'contracts' in the same way as Martha is doing tonight. But before we start, I have to say a sentence or two about contracts and willpower.

"Martha wanted to work on her willpower problem because she has been failing to meet her own diet goals, and she experiences that problem as a lack of willpower. With some people we've had, that interpretation seems justified -- the student who never follows through on anything difficult, -- school, job, relationship, anything. 'Will' is something that is learned over years of our lives, and a few people arrive in our doors without having done it. These have a tough row to hoe, too. But Martha's is a different problem.

"I happen to know that Martha graduated high in her class from a first rate Art Institute. That simply can't happen without self-discipline. Even more significant, she has been a successful free-lance commercial photographer for years. There is no way she could have achieved that without one hell of a lot more willpower than most people ever have to muster. And it should be obvious that lots of fat people have strong wills because they have achievements that prove it.

"Why does Martha experience this problem of will in one area and not another, then? We saw the answer in her work. Major parts of her personality are at war over some issues, including dieting. Her 'parent' is endeavoring to impose the act of will, and her 'child' is rebelling. Thus the 'parent' makes the diet contract, the 'child' defeats it.

"How did she get through art school and succeed as a photographer? -- Her 'child' as well as her 'parent' wanted it. Remember, Berne's 'child' is the creative, emotionally expressive part of the personality. Martha can succeed at things her 'child' wants badly. It is when she imposes a parental 'you ought to ....' in spite of her 'child' that her willpower will sooner or later fail. -- And so will that of the rest of us, by the way.

"That's why the contracts made here have to be acceptable to all of the personality, to 'parent,' 'adult' and 'child,' if we employ Berne's often useful classification. We've said this before, but Martha couldn't have understood it. Her child has been submerged and not available for contract work.

"Now I want each of you to do a Gestalt-type contracts exercise in pairs, much as Martha did. Find how your child, adult and parent each feel about any contract you want to consider. Have them each talk to the other two in turn. Remember, your parent speaks second person, and considers what you should do, what is responsible and moral, in accord with your values and principles. Your adult is your rational computer, and considers if the contract is sensible and feasible, and how it can be made so if it isn't. Your child asks the important

question, will it be fun? How much short-range enjoyment and how much abstention, pain, or work is involved. Respect your child -- do you hear, Martha? She has a veto, whether the rest of your personality likes it or not. And your child needs to consider how much pleasure there is from other things in your life right now in undertaking any new contract. -- As partner, your job is to help the speaker establish and sustain the three roles.

"Now, to work. Stand up, stretch and consider who you will ask to be your partner. Then find your partner and a place to work in this or the next room. Do a breathing cycle with eye contact before you start. You'll work ten minutes, then your partner will work ten. Reach a clear statement of any contract you decide to accept. I'll signal you in ten minutes, when it's time for partners to switch, and we'll have a short feedback session on our contracts in twenty."

Most of the students reach contracts they feel satisfied with in the session. Martha does not. She reports becoming aware how much she was overworking, and decided against any further commitments while the press of work is heavy, unless the leader will suggest an assignment to extend what she has done.

"I don't want to give you an 'assignment,' Martha, though I've an idea. If you feel it would be fun during the week, use your tape recorder and continue the conversations between your parent, adult and child at home. Your parent and child could stand to open a continuing dialog. Then listen to your tapes, and to the tape of your work tonight, and ask yourself if you treat yourself with respect. Frankly, I'd rather see you working on the problem of self-acceptance than on either your weight problem or lack of willpower. But you know that if you do it because I tell you to, or your own 'critical parent' tells you to, your child can sabotage your work. So for now, go along with your child. Play with the tapes if you feel I like it, otherwise don't bother."

Another of the group spoke up. "It bothers me when you use these Transactional Analysis 'ego-state' concepts. Two weeks ago you told us you took Freud's id-ego-superego concepts with a grain of salt. Aren't the TA child-adult- parent triumverate the same thing?"

"Sure, in many ways. And both are sometimes of value, which means to me they have a real but limited validity. The human personality is complex and difficult to conceptualize, and I'll employ any concept that has some validity and technical usefulness until I find a better one. Right now I'm into TA a little, and I find Berne's ego states of interest and value, and I'm experimenting with them. I worry some about objectifying the ego states as independent entities to the extent that is usually done in TA; I'm watching that. But notice that I use techniques from Branden, Gestalt, TA, encounter -- and whatever else -- in my own frame of reference, not theirs. I'm not a TA or Gestalt or Re-evaluation Counseling expert, and have never pretended to be. I borrow from them those techniques that I think will help us reach the objectives of 'education in purpose.' I think Branden, Perls, and Berne all helped me tonight.

"Now stretch and take a short break, and find a partner for co-confidant work. I suggest you find someone in the group you haven't worked with yet in paired work if you can. When you have your partner, get your mat and place to work. We'll begin promptly in ten minutes."

- The Co-Confidant Technique

After the break, the group reassembles in pairs for what is for most of them the heaviest part of the evening emotionally. Co-confidant work combines Reichian body techniques with work on a selected problem area. It produces emotional discharge that is focused conceptually, and at the same time is very intense in most students undergoing it.

At the start, the member of each pair who is to work lies on his back on a mat (a five-inch extra firm foam mattress) and loosens up by kicking, pounding, and bouncing his body and



rolling his head from side to side. Then he bends his knees so his feet are flat on the mat, closes his eyes, and begins breathing "into the belly," i.e., diaphragmatically, with his mouth slightly open, teeth apart. He is to do this in an easy continuing rhythm, as his partner loosens his scalp and forehead. After another five minutes the partner moves to beside the mat at the worker's waist. He will stay there the balance of the half-hour working period unless he needs to protect his worker from hitting or kicking the floor during discharge. In that case, he will employ a large cushion, pushing it under feet or fist as called for. After half an hour, he will take his turn on the mat.

Once settled at the worker's waist, the partner's primary responsibility is to monitor the worker's respiration, which should now be free and full, moving the belly and chest on each breath. The partner does not talk, but touches the chest or belly, should the breathing block, or touches the lips if the worker blocks talking after getting started. Later he may also work to loosen parts of the body that go rigid in holding back feeling, and give a few carefully specified verbal directions that are outlined in advance. He is not allowed comment or conversation during the exercise.

The leader circulates among the six pairs, monitoring the form of the breathing, unclenching the teeth of one worker, checking the speed, depth, and mobility of chest and belly breathing movements. Workers are becoming progressively more "charged," and this is expressed in a growing excitability, most evidenced by qualitative changes in breathing sounds. The group is ready to work.

"All right now," says the leader, "let go of any fantasies or thoughts you've been having. Let go of words and images, and listen carefully to what I say. I want you to regress to adolescence, and work on unfinished emotional business with your parents or whatever adults you were living with then. I'll suggest the 10th grade -- readjust the time up to two or three years either way if you think it's called for, but no more. If you had two parents or parent figures, choose the one tonight you feel you have the least unfinished business with. We'll get to the other at another session. After you've expressed your feelings fully, your partner will have you switch roles, and you will answer for your parent. Then you'll speak again for yourself, and that will usually close it. Open your eyes when you're told to, release the fantasy without cutting off your feelings, and talk to your partner about your work.

"The last time you worked on current unfinished business with a parent many of you didn't let into the parent's feelings fully when you switched into their identity. That gets harder as you regress further, so give it some attention. Let yourself 'be' them, and say the things you think they feel, not their superficial verbiage but their underlying feelings. Let into where they're 'coming from.' Help them a little here if they need it, partners.

"Keep your eyes closed and stay in the fantasy until you're told to come out of it. Those of you who lose it, just keep coming back. Then when we tell you to come out of it, open your eyes, look at your partner, and come into the here and now. Stay with your feelings, but let go of the fantasy. Express your feelings to your partner, don't shut them off, but don't sink back into fantasy, don't see or talk to your parents. Instead, express your feelings about what you worked on and your present-time understanding of it. Partners, don't let them cut off their feelings when they open their eyes, and don't let them hang on to the fantasy.

"You know that when you're working you are to let yourself express feelings non-verbally as well as in words. Let the body move, let sounds come. Begin easily, and start talking as soon as you are told. Talk, get a flow going. Accept and express any feelings that do come as they come. And prepare to be surprised at what they may be. Don't program yourself, don't expect anything, just surrender to what is there, positive or negative, weak or strong. Let into it, and give it expression. Don't block it and don't force it. Just let it come.

"Now some of you have let your breathing block while I've been talking. Partners, you're supposed to be watching that. Workers, let your breathing be free and full and regular. Let go now of words and images and sink into your body and your breathing. Let go of this time and place, but stay with my voice and what I'm saying.

"You're in about the 10th grade in high school. You're home from school today -- perhaps it's a weekend. Jack, you didn't go to high school; you are about fifteen years old. You're all dressed in the clothes you liked to wear around home at that age.

"Choose a room to remember yourself being in. Where you don't remember, fill in from fantasy. Create the room. What does it look like? Are there colors and smells? Is there a rug? furniture? windows? curtains or drapes? Is it your room? See it. Smell it. Is it a pleasant day out? Is there sunlight coming in? Are you lying on a couch, or on your own bed? Imagine sitting or standing up if you like.

"One of your parents is coming to talk to you. You know which one. How do you feel about that? He or she is coming over to you now. What clothes is your parent wearing? See the clothes. Notice the hair, the eyes, and -- most of all, the expression. What is being expressed to you? Let that in; experience it fully.

"Now experience your own feeling reaction fully. As soon as I stop I want you to start talking. Keep seeing your parent. Say whatever is there, whatever you really feel, and let yourself express the feeling. Start talking now."

Some students start talking quietly, others don't start at all until their partners urge them by touching their lips. A few start in at a high level of emotion. In a few moments the scene is of bedlam. Four of the six students are into heavy emotional discharge. One is kicking and pounding and yelling curses, another is screaming "I hate you," while two are sobbing. One of these is George, who had professed to also be shy during Kenny's work. Tina is his partner.

"I've always loved you, Dad," George is saying quietly, sobbing, "and I know I'm important to you. I wish you wouldn't withdraw so. Mom's always bitching at one or the other of us, and we don't ever really talk. I know you're proud of me and work hard to help me. I know you and Mom are both pinching so that I can go to college. But I want something different from you, something emotional and direct. I don't know how to do it either, you're supposed to show me. I have to figure out your feelings, you're never willing to express them.

"Would you cry if you let yourself, like I am now Dad? Would you be ashamed to cry? Would it be wrong to look me in the eyes and say those feelings, and cry, if that's what happened? WILL YOU LET GO OF THAT DAMN NEWSPAPER AND SAY YOUR FEELINGS TO ME? Please look at me, Dad."

"Become your dad right now and answer George," orders Tina, who is one of the better partners for picking up cues quickly.

George blocks a moment, and Tina touches his lips. Then he starts in his switched role.

"Don't push me, George. I don't know what you want from me. I'm doing my best. It's true I'm withdrawn; I don't know how to be any other way. I'm scared of my feelings, son. Cry? Yes, I might cry if I spilled them. But I don't cry, George, ever. I'd be ashamed to. The only time I cried as an adult was when your little brother died so soon after being born. Your mother and I both cried, and we didn't want you to hear. I muffled it in a pillow. I guess I thought it would upset you. I didn't know you were outside the bedroom door, afraid to come in. I guess you think we should have all cried together. Maybe we should have. It was a family tragedy, yours as well as ours.

"I wish you'd just accept me, George. You make me feel so lacking, like I don't measure up. I'm what I am, son; can't you accept it? You used to idolize me so as a boy, and now what I get from you is the feeling I'm a failure. I resent that. Don't put that on me. I've led an honest, responsible life; I do my work and I keep my responsibilities. I'm proud that I don't cry or complain or shirk my duty. But I have to withdraw, son; I couldn't make it without a place inside myself to withdraw to. Can't you understand?"

"Switch back and be George," ordered Tina ....

After the main force of the discharge was spent for most students and each had switched roles and back, the leader spoke.

"Partners, find the right time now to have them open their eyes and come into the now. Make them stay with you in the eyes. Help them come out of the fantasy without cutting off the feelings. Get them to tell you the feelings with eye contact, sustaining the breathing."

The partners follow the instructions with varying degrees of success. Martha cries deeply as she expresses her feeling to her partner. Two others who were discharging stay in feeling with eyes open. The other three have more difficulty. Two of them shift out of their feelings into a different intellectual mode of operating as soon as they open their eyes, and this is typical of their work. The other is holding to the fantasy, clinching his eyes and crying "Please love me, Dad, I need you to love me." The leader helps his timid partner get him to open his eyes. "Let go of the fantasy, Mark, and look at Jean. See her, keep breathing. Keep your eyes open and see Jeannie, Mark. Stay with her in the eyes. Tell her about your father, let the feelings come, but be with us, here in this room."

Then to Jeannie, "Keep him looking at you and talking to you, Jeannie, and make him keep eye contact. Insist on it -- he can do it." Mark reluctantly opens his eyes, lets himself become aware of his partner, and begins to talk to her.

After the eyes-open period of work, which lasts about five minutes, workers close their eyes again and their partners go to their feet.

"Bring their legs far enough apart that you can kneel comfortably between their ankles, partners, and place the palms of your hands on the soles of their feet. Betty, take off Martha's socks; I want you skin-to-skin. Don't press or massage now, just touch. Become aware of your worker's breathing pattern, and breathe reciprocally, inhaling when they breathe out.

"Workers, your eyes are closed, and you're breathing regularly and easily, so your partner can follow your rhythm. Let go of all thought, now, of fantasy. Let go of images and of words. Let go of any other times or places or persons. Accept the work you did, wherever it left you. Accept that it is over for now. Be aware of your body, lying on your mat in this room, at this time. Be aware of your breathing, and of your partner's touch. Imagine that each time you breathe in, your life force flows in toward your center, toward the solar plexus; each time you breathe out, it flows out to the periphery, to eyes and hands and feet, to your partner. Partners, come in to your own center as they go out to you, then feel a flow into them as you expand outward on your exhalation. Don't let yourself slip into fantasy again, Mark. Stay with body and breathing, all of you."

In another moment, partners are instructed to help their workers roll off the mats, their head on a cushion. Workers are to look again at their partners, then to become aware of colors and forms in the room. Some of the workers embrace and thank their partners first. Then the partners lie down, to start the identical exercise. The former workers are to take a moment or two to recover, if they need it, before they come back to assist in the role now of partners.

After the second group has gone through the co-confidant exercise, the leader has all the students stretch out together, close their eyes, and go through a “trip” he narrates. They go to a beach, each alone in imagination, focusing on touch, smells, sounds, and visual images. They swim, towel, take a sunbath. Then they bring themselves back into the present again, stand and stretch, stack the mats they were working on, and assemble in a circle as a group once more. The co- confidant exercise has taken almost exactly an hour.

“We have a few minutes for feedback on that if you want it,” says the leader. “Be sure you bring up any problems you're feeling with it.”

“I hate being pulled out of it like that,” says Mark. “I feel unfinished and controlled, and I resent it.”

“You fight getting into it and you fight getting out of it, Mark,” the leader says. “It’s as important to learn to come out of it as to get into it. And don’t make your partner or me get you out of it -- it’s your responsibility.”

“You feel unfinished because you haven’t discharged fully, and you haven’t discharged fully because you are holding on to old feelings. I experience you as holding on to both pain and anger. – We’ve been over that, and I’m not putting you down for it, Mark; I held on to pain for years. But fight to let go of painful fantasies in our co-confidant work. You could stay in that fantasy for two hours. You’d be emotionally exhausted but not finished, not at all like you feel when the discharge is complete.”

“What do you mean, ‘complete,’” asked Jeannie. “Mark cried a lot. If he cried for another hour and was fully spent, why wouldn’t that be a complete discharge?”

“Because his whole body wouldn’t be in it, Jeannie. Only part of him would discharge. He’s still blocking in the eye segment.”

“But he was crying tears,” protested Jeannie.

“It isn’t the tears, it’s the fantasy that signals the eye block. It’s going off, ‘being in the head.’ Mark’s crying will become a complete discharge when he cries eyes open, perceiving his partner in the here and now. What that means is fully accepting the pain, letting himself experience where he is with it now, relating it to the present, to what is in front of his eyes. What is blocked is the integration of feeling with perception. Every one of you who cuts off feelings when you open your eyes has the problem. That’s at least four or five of you. If you have to close your eyes in sex to get the fullest climax, it’s the same thing. Perception and feeling are split.

“This is a vital point. Remember the man I told you about who was coming in to session every week to work off his anger against his wife. About the third time he had gotten into his eyes-closed yelling, pounding, name-calling fantasy, I enquired in detail about how he related to his wife at home. He didn’t say ‘boo’ to her, it seemed. ‘That’s why I come here, to dump all that stuff’ he told me. Well, that’s just not what we are about. The feelings are not a bucket of garbage to be emptied by weekly catharsis. You are here to develop your capacity for feeling and purpose. Your objective in feeling should be to free blocks to feeling so that you come to experience and express it in your daily life, to the appropriate person, in an appropriate degree, at an appropriate time. This means feeling is integrated with perception, neither blocking it nor being blocked by it. -- And this means that opening the eyes does not cut off the feelings, and experiencing strong feelings doesn’t cut off the eyes. I told my student he would learn to express his anger directly to his wife, eye-to-eye, if he chose to stay with me, and this principle holds for all of you. -- But I’m preaching to you, and what I want is your feedback.”

"I discharged better tonight than I have in a month," Martha said. "The earlier work in group set me up for it."

"What happened with you, Kenny?"

"I talked to my dad. I didn't discharge again, but I felt differently than I ever have toward him -- like an identification had been broken. I know now that I'm not going to be like him. -- That's been my fear. His withdrawal was sad to me, but I wasn't hooked into it tonight like before. Maybe I just felt too good to get into it like I usually have."

"Maybe you just got something straight tonight," laughed Tina.

Two other students offered feedback about their session. Then the group stood in a circle, let their breathing deepen once more, and each person allowed his eyes to meet those of each other person in the group. The group was then over. About half of them repaired to a local coffee house together for a snack.

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So runs a typical session in a weekly "Feeling and Self- Direction" group. There are, of course, many variations employed. In co-confidant work, for example, rather than work on "unfinished business" with mate, parents, etc", students sometimes personify aspects of their personality that are in conflict, playing each role in turn. Another Gestalt-like co-confidant exercise involves "becoming" a part of the body or symptom of illness or body malfunction, and speaking for them, first person present. There are several others. The format, the breathing and body work are the same in every case.

The co-confidant technique has extended the power and effectiveness of purpose groups in two ways. It serves as an excellent bridge from non-verbal here-and-now work in opening the feelings to conceptual verbal work focusing on the student's life across time. And it makes it possible for much more work to be accomplished. Instead of working deeply on his own problems only, say, once every three group sessions, the student can work in every session when the co-confidant technique is employed. The usual time for a paired co-confidant exercise, both partners working in turn, is an hour. This leaves the major part of the session for full-group techniques in the usual two- and-a-half or three hour weekly group.

Like the co-confidant work, the group work varies from session to session. Sometimes 'Intensives' are given, sometimes periods are set aside for open encounter. Body techniques, contests, pillow fights, etc. are employed to keep the group from becoming too intellectual and 'in the head.' The focus is always on keeping feelings flowing while conceptual work is being done. Purpose work can only be done effectively when the feelings are kept open. Otherwise it becomes sterile and academic.

At one time purpose work laid more emphasis than it does now on continuing long-range life planning. As we gained experience we focused more on short-range goals or "contracts" made and reviewed regularly in group. Few students are able at the start to lead their lives long range, and long range plans easily go astray. The route to a long-range objective is therefore broken down into manageable short-range segments which, when put together week after week, do lead to the long-range goal. The long-range goal is thus not abandoned, but the focus is put on what the student will do tonight, tomorrow, this week.

Long-range planning as such is done and reviewed at self- direction workshops or, if the student prefers, alone as homework. The student who wishes to review his life and do long-range planning independently is advised to take a weekend away in a retreat setting of some kind if possible. He is supplied with materials to help him with his task.

Self-direction workshops employ techniques to help students review their past, get in touch with desires for the future, form these into life objectives, and develop a plan that provides a direction towards these objectives. The emphasis is on getting and staying in touch with feelings while planning work is accomplished. Some of the techniques used are:

Deathbed. This is a paired co-confidant technique in which the student is brought vividly into the fantasy that he has had an accident and is about to die. With his eyes closed he is to talk to a person of his choice about his life and what he has done with it. He is to say what things he feels glad he did or didn't do, and what things he feels sorry or wrong about. In the eyes-open part of the exercise, he endeavors to discover differences between the things he feels glad about and those he feels sorry or wrong about, to understand these differences, and from them shape some principles to live by.

Future Fantasy. In this exercise, the group is all lying down with their eyes closed as they are led into a fantasy creating a day in their future. Five years, one year, and three months are often-used future periods. The fantasy revolves about a change in their life they are considering undertaking, e. g., changing jobs, forming or breaking off a relationship, moving, losing twenty pounds, etc. They are helped to create the fantasy as fully and realistically as possible, projecting themselves into the future scene, first as if they do not make the change. Then the fantasy is repeated one or more times, projecting the change being contemplated. The objective is to create, insofar as possible, what their life might be like with and without the change being considered.

Objectives. In this exercise, students form in groups of three, seated on chairs or cushions. Two face each other, one of which is the worker. (Each will work in turn.) The third member of the group monitors the worker's breathing and expression as he feeds him Branden sentences from a short list, sentences focused on wants, objectives, and possibilities for change. Some of the sentences sometimes used are:

One of the things I want out of life .....  
Something I've always dreamed about .....  
Before I die I want to .....  
(At a shout) WHAT I WANT TO DO IS .....  
(or) WHAT I DON'T WANT TO DO IS .....  
One of the ways I want to change .....  
It might be a good thing if I .....  
It might be fun to .....  
If I took a chance I might .....  
(At a shout) I WOULD HATE IT IF IT TURNS OUT THAT .....  
If I quit this job .....  
If we split up .....  
If we were to move .....

A useful closing sentence in this exercise is:

(partner's name), what I think I may do now is .....

This brings the student from the wide-ranging fantasies he has been considering to the present more practical possibilities. This in turn prepares him for a planning session.

The outgrowth of stocktaking and planning work is usually a plan, though not all students decide to prepare formal plans. For those who do, the recommended format is a simple one-page document, listing a few (usually two to five) life objectives at the top, and a short list (two or three to six or eight) 90-day goals beneath. Short plans, embodying the essence of one's purpose, are far more effective than long involved ones. The plan should be a concise

expression of what one aspires to and how he is going about it. Like the weekly contract work, objectives and goals need to be acceptable to our "parent," "adult" and "child." This is only to say that they should express one's values, principles, and long-range view of life (the "parent"); be feasible and well worked out as to how goals will be achieved (the "adult"), and be emotionally satisfying (the "child"). A role-playing exercise in which the three ego states are personified and each review the draft of the plan is one way to achieve this.

When the plan is finally accepted by "parent," "adult" and "child," it should be copied and kept by the student where he will see it and refer to it often. He must stay aware of the goals he has committed himself to. When he is not meeting a goal, he has two paths open. He can review and modify a goal at any time, and amend his plan accordingly, or he can take steps to get back on track with respect to that goal. What he must not do is evade the fact that he set a goal for himself which he is failing to meet. If he cannot develop a plan he can live with, or live with a plan he has established, it is a problem to work on in group.

## 2. The Responsibilities of Self-Direction

The student in a self-direction group is not told what goals he should have, but he is expected to have goals. He is not given ready-made principles and values, but he is expected to discover what principles and values govern his own life, to examine them critically and replace them with others of his own choosing when they prove faulty. No one supplies him with a direction in life; he is expected to find his own. That he is in the group is taken as evidence that he wants his life to have a direction; what direction, he can only discover for himself. The only principles insisted on in the Self-Direction program are recognition of the value of each individual's life to himself, and of each one's right to individual freedom in pursuing that value. Individual freedom means that every human adult has the right to independent choice of his own objectives, and to free uncoerced exchange of ideas, goods and services in pursuing them. These principles are basic to human life, and would be accepted as axiomatic in a rational free society. They mean, however, that all principles, values and objectives not in conflict with these two fundamental principles must be left for each individual to analyze, evaluate and choose for himself.

When people choose their own principles, values and objectives, making the decisions themselves on which their lives depend, they take the responsibility and assume the risks of those decisions. If the principles are bad, values wrong or the objectives inappropriate, the effect can be much worse than if socially-specified goals are accepted instead. That is the risk of self-direction.

Learning to feel is a reasonable objective in itself, an affirmation of the basic life process which feeling expresses. "Education in Feeling" is a negative process, learning how to stop an activity in progress, i.e., to stop blocking and holding back. It is learning to surrender voluntary control when one so elects. To surrender voluntary control means that whatever feelings are present will then emerge. Thus one does not ask what feeling will appear in the Intensive, or what feelings are being "learned;" one only learns to express whatever is there.

By contrast, the learning of purpose in a self-direction group does require consideration of "what purpose." It is not enough that the student learn to select and move towards goals, to live by a set of principles. If the goals, the principles, the values he chooses are inappropriate or wrong, the student can be much worse off than before he learned. In teaching a student to find a direction in life, one cannot ignore the fact that while some directions lead to fulfillment, others lead to disaster.

It is tempting, therefore, in teaching self-direction, to advocate specific purposes consistent with one's own, i.e., that seem appropriate and right to the teacher. Almost every religion and social movement has done this; our self-direction groups do not. Our approach to the problem is limited to improving the process by which goals are chosen. Instead of impressing our approved goals on the student, our aim is to clarify and sharpen the means by which the student evaluates and selects his own. This necessarily means that the student will subject what he has previously accepted to searching examination, and may well come to reject it; he will not be coerced into doing so.

And he will assume the entire responsibility for the direction he takes with his life. In truth, no one can take this responsibility for another person. When the direction of my life is wrong -- for whatever reason -- it is I who must pay the consequences. And when the direction is right, it is I who will reap the reward. Who, then, should decide which way I should go?

#### D. Reconciling Feeling and Self-Direction (Purpose)

The goals of "Education in Feeling" and "Education in Self-Direction" are in many respects opposed. Table 1 lists goals that might be held by students of each.

Table 1	
Goals of "Education in Feeling" versus those of "Education in Self-Direction (Purpose)," as taught in the Radix Institute program	
EDUCATION IN FEELING	EDUCATION IN PURPOSE
Free blocks to feeling	Establish and sustain one's own direction in life
Gain increased spontaneity	Gain better self control
Learn better to:	Learn better to:
<ul style="list-style-type: none"> <li>• give and accept love</li> <li>• work through anger and fear</li> <li>• laugh and cry</li> </ul>	<ul style="list-style-type: none"> <li>• clarify one's values and principles</li> <li>• choose one's own objectives</li> <li>• pursue one's objectives effectively</li> </ul>
Feel more deeply	Achieve more meaning
Achieve better contact with others	Become better able to function independently
Develop more capacity for tenderness	Develop more capacity for toughness
Open up emotionally	Focus energy rationally
Attain greater emotional freedom	Attain greater intellectual clarity
Become better able to love	Become better able to work
Learn to enjoy life more deeply	Become better able to realize one's potential.

The dichotomy between feeling and purpose splits our culture. People tend strongly to line up "for" one and "against" the other. Yet which of the two sets of goals in Table 1 could a person desirous of living a full life give up? To live as a human being requires both.

A new full capacity for purpose must be developed and set in proper relation to feeling for man to realize his human potential. Feeling without purpose is life without direction or goal, and as such is less than fully human. The purposeless individual is fundamentally impotent, without control over his environment, for control is an expression of purpose. Individuals weak in purpose may flower in a benign environment and may live there with gracefulness and joy. Young children, South Sea islanders and (perhaps) hippies are relatively long in feeling and



emotional freedom and short in purpose. As a result, they may lead a free form of existence such as animals enjoy when nature smiles on them, but they are reduced to helplessness and misery when circumstances become difficult and the environment hard.

In the civilized world, men weak in purpose must live as parasites on those who are strong in purpose. The things civilized man requires to live, -- his food, shelter, communication, transportation; his science and technology, the tools of knowledge and survival; and his art, his source of beauty and inspiration; -- each one of these are creations of men of purpose.

On the other hand, blind "purpose," rigidly pursued, limits and ultimately stifles the capacity for feeling. This is the endemic disease of successful civilized men. Openness, warmth, spontaneity, close human contact are reflections of free emotional expression in the "here and now," qualities that are lost in the individual who spends his life in dogged pursuit of future goals. Volitional activity, insufficiently balanced with feeling, becomes mechanical and joyless as its possessor chronically curbs the free movement of his body's creative energy; in time the capacity for spontaneous emotion may be virtually destroyed.

Since volition is achieved by blocking the radix flow and so curbing natural feeling, feeling may come to be perceived as a threat which can frustrate one's purpose, as an enemy to be vanquished and destroyed. In such fashion does life turn on itself, for to turn against feeling is to turn against life. For others, the loss of the capacity to express feelings openly and freely is experienced with sorrow. Those who are open and free emotionally may then be idealized foolishly.

Purpose is the source of man's power over his environment. Those who are able to move towards long-range goals become the rulers of the environment, able to control it over time and bend it to their objectives. When individuals with the will to work for long-range goals mix with those without, the former come to rule the latter. Even if the goals are tragic and those pursuing them are so blocked emotionally that they have lost their feeling for life and their capacity for joy, they will rule those who are living only in the "here and now." The happy loving primitive has no chance against the dour and joyless missionary, because the latter exhibits much stronger volition, developed and shaped by a few purposive men before him and placed in his hands. Purpose is the mightiest tool of the human race, its great achievement and (as yet) its great disaster. Human civilization, the best of it and the worst, is a product of purposive men.

The turning back on itself of the radix flow to control itself in volition pits man against himself, part of his energy going into blocking and channeling the rest. The flow of the radix underlying feeling travels through the body plasma in large flowing movements; it is not confined to neural pathways. Volition, the means by which the energy of feeling is directed and controlled, operates through the central nervous system and the voluntary muscles. Muscles are contracted in functional groups in the highly selective specific fashion required to channel the flow of the radix along a desired direction.

The flow of the radix through the body plasma is the process of life, however, and is experienced as feeling. Its restriction, even when self-imposed, is a blocking of the most fundamental life process and a limiting of feeling. Man's motive for living is his joy in living, and is rooted in his capacity for feeling. Excessive control limits feeling excessively, to destroy the joy of living and ultimately the motive for living. It is the irony of volitional activity that it can make it possible for man to achieve a difficult long-range goal, and at the same time destroy his capacity to enjoy the goal when it is reached. How many successful middle class Americans are in exactly this situation?

There is a revolt against purpose in the world today; people are beginning to realize the effect of chronic blocking of feeling. "Feeling, not purpose," could be the motto, not only of the

hippies, but also of a majority of the intellectual and artistic community. It is an appealing movement to everyone who has experienced the grinding down of feeling and life in the educational process, and the hardened and deadened quality of people ruled by continued pursuit of the carrots of affluence and of power.

Yet the revolt as conducted is a foolish one, directed, as it is, against the source of every significant human achievement. Feeling is a function man shares with the other animals, while purpose is the new, uniquely human but still imperfectly developed product of evolution on this planet. To abandon purpose to the pursuit of feeling is to abandon that which is distinctly human. Despite "good intentions," the end result of abandoning purpose can be nothing but brutalization -- in the true and ugly sense of that word -- as men give up their minds to return to the level and style of existence of their pre-human ancestors.

Man is the animal of purpose; he cannot escape that destiny. What he must do is develop his imperfectly functioning capacity for purpose to the level achieved up to now by only certain exceptional men and women. In so doing man will not sacrifice feeling; he will gain it, but in a new form. He will regain his damaged pre-human capacity for feeling, will amplify this capacity, but on a new level. This development of feeling can be achieved, not by abandoning, but by affirming and extending his ability to live purposively.

Feeling and purpose can become reconciled, can be made to complement and extend rather than to negate each other. To do so requires that feeling be subordinated to purpose, so that the energy underlying feeling moves the individual towards his long-range goals. It requires, at the same time, that purpose operate in the service of feeling, in that it leads the individual to a life which in the long run is fulfilling to him, which is to say, is significant and deeply satisfying. The student in the Intensive forms one special example of "purpose in the service of feeling," since the Intensive is a planned activity, the goal of which is an increased capacity for feeling. Purpose serves feeling more broadly by bringing about changes in the student's life that in the long run make his life more effective and happy.

Purpose, then, must assume the priority and define the direction of life, but that direction must lead to deep and enduring pleasure, pleasure which is at the same time emotional (deeply felt) and intellectual (based on truth, on knowledge of reality). Such pleasure comes to those rare individuals who have learned to reconcile feeling and purpose and, in consequence, to realize their potential, both for feeling (to experience, to relate, and to enjoy) and for accomplishment (to know, to act, and to achieve).

The student who enrolls in the Radix Institute's "new education" program strives toward this reconciliation of feeling and purpose that has been attained up to now by only a few successful individuals. He should not underestimate the difficulty of the course he is embarking on. The dual program will generate enormous pressure toward change. The student can expect to experience uncertainty and anxiety as intellectual and emotional defenses are stripped away, leaving him "no place to hide." Forced to look at himself and his life with open eyes, he will find how difficult it is to plan his life effectively himself, and how difficult to abide by his plan. -- Yet he will see that it is possible to do both, and that with time and effort he can learn.

He will also find himself opening up to powerful new levels of feeling as a result of the unblocking and release of his radix flow achieved in the Intensive. These feelings will be sometimes elating, sometimes frightening, often difficult to cope with. Work in Self-Direction will provide the student with a tool to focus the energy released, to organize his life to move in the direction he chooses. However, it is a tool that takes time and application to learn to use effectively.

As he successfully works through each new development in his Radix education, he will integrate at a new level, becoming perhaps more honest or less dependent, more alert or in closer contact with his feelings, more effective in work or clearer in his intellectual convictions. Feeling will not be sacrificed to purpose, nor will purpose be abandoned in the face of strong feeling. Feeling will, however, gradually come into the service of purpose, to provide the desire, the motivation for goals to be pursued, and the reward for their achievement. At the same time, purpose will serve feeling by establishing a direction in life that becomes, in the long run, emotionally satisfying.

Gradually, a step at a time, the student will find himself growing into a new relation with himself and his own life, one in which feeling and purpose function together instead of in contradiction to each other. As these steps are taken, the student will begin, perhaps for the first time, to realize the potentialities his life holds.

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